Feb 1970

THE INTERNATIONAL CROSBY CIRCLE PRESENTS

BING

It's a Sparkling Treasure of Entertainment Pleasure!

FM
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Club magazine "BING" published quarterly on the 5th of FEBUARY, MAY, AUGUST and NOVEMBER and issued free to registered club members.

A X here : : signifies your renewal is now due. Please make all renewals payable to : The International Crosby Circle and forward to Frank Murphy

Please note new rates due to increased size of club magazine, now issued at a quarterley minimum of 70 pages per issue

MEMBERSHIP RATES

British Isles, Commonwealth and Europe	21/-
United States of America	$3
Other countries - British Isles equivalent:	

Because of increasingly heavy printing costs, the number of extra copies of "BING" being printed is now strictly limited - members who renew late may find they might miss the next due issue, in which case their membership will be re-dated to re-commnce at the next available issue - Please theirfore renew promptly and not later than ONE MONTH from receipt of your 'X' advice.

THE INTERNATIONAL CROSBY CIRCLE
presents
Issue No I7 "BING" Feb I970

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SUPPLEMENTS REG BRISTO'S "CROSBY CHRONICLE"

ALAN LURIE and RON BOSLEY Present
THE BING CROSBY SONG ALBUM - No 6

.....

42, Wyndham Ave
Liverpool L I4 6TD
3-Feb-I970

Dear Frank,

It is with deep regret that I have to tell you that Les Phythian passed away last Friday the 30th January. He was out of Liverpool when it happened, and I only learned the sad news yesterday.....Fred Robinson..

.....

You will read much about Les in this issue, all of it written or typed I should say before I received the above tragic news from Fred - I'd like to take this opportunity of extending the deepest sympathy of myself, my family and all the members of the club to Mrs Barbara Phythian and to their little son Mark. I could go on and fill this page with appraisal but to coin Fred Robinson's own words, "It would take a more worthy writer than myself to do full justice to Les" - But I did have the pleasure of entertaining Les in my home during the memorable I966 events and we did share some wonderful happy hours together - "He was, in the truest sense of the word a gentleman - he has left behind a great amount of fond memories for a great many people"- we shall all miss the the writings and the warm personality of Les Phythian.....;:

Members who wish to write to Barbara should address their letters direct to Fred who will see that all letters of sympathy reach her.

CROZTALK

Frank Murphy's quarterly pot pouri of Crosbyana

Hello Club members,

Once again it's a great pleasure to have another opportunity of talking to you - Happily in spite of the hectic holiday period together with an unusually quiet 'Bing front' we are able to bring you a few items of interest once again - Members contributions seem to have suffered the most, but again, due to the Christmas holiday's etc this is understandable. Of course, adding to the confusion has been a most serious flu epidemic here in England, an epidemic which appears to have hit many families. But Spring can't be far away and soon we'll forget the rigours of a heavy British winter and enjoy the freshness of Spring - the flowers, green parks etc with their message of the forthcoming Summer season which so many of us enjoy.

LESLIE GAYLOR STRIKES AGAIN

Driving home about 11pm on Monday Jan 12 I was about to enter the Tyne Tunnel from the Jarrow end when I heard radio 1 announcer BOB HOLNESS mention Les and proceed to play Bing's immortal classic IF I HAD MY WAY - It was particularly frustrating since once you enter the Tunnel you can't stop, so I had a most agravating drive through, but fortunately I caught the end of the record and Bob's further generous comments on it - so our congrats to Les on keeping his great work up - Michael Crampton will be interested to learn that the following record was one of DEANNA DURBIN, sounded good too - shows that radio at times isn't as barron as it seems, only a few days earlier I had been listerning to Radio 1 in the morning, if you please. The programme was compered by PETE MURRAY when out of the blue came a startling request for Bing to sing YOU'RE GETTING TO BE A HABIT WITH ME, and on it came - what a thrill to hear this early 30's classic on the radio - if you add these two little items on to PETER WILSON'S cameo's you see there's still a lot of Bing to be heard around - and we're very grateful.

MEMORIES OF COCKERMOUTH (1966)

When LES PHYTHIAN, JACK AND LEAH SHAW and I talked to Bing and Kathryn on the Saturday evening of their stay in this small Cumberland village, Bing was also introduced to another fan, a stranger to our party, but who had travelled from Liverpool to meet Bing - He was by name PETER MURPHY, his disclosure to Bing, before he had been introduced to our party, that he was president of the Liverpool Bing Crosby fan club and that his club had more than 2,000 members caused some eyebrows to raise in our party, not least of all those of Les himself - it was coincidental that he too was from Liverpool on that night, but most strange he had never heard of Mr Peter and his fantastic group of fans; - naturally we didnt labour the point in Bing's company, we mixed amicably to the point that Bing at one stage jokingly remarked "there's a lot of Murphy's around here", but when we'd said our goodbyes to Bing and Kathryn we found that Mr Peter and a cohort of his had dissapearded into thin air .

Apart from a mention in Ralph Harding's Crosby Collector a year, or maybe less ago, nothing else had turned up on the Peter Murphy saga, until Les sent a cutting from the LIVERPOOL ECHO of Friday December 5 1969, in which our irrepressible Mr Peter turns up once again described as living at Willow Way Kirby and still quoting himself as President of the Bing Crosby fan club , it appears that Mr Peter was planning to sing Crosby songs and carols in Liverpools Clayton Sq at Christmas.

I've written without success or reply to the LIVERPOOL ECHO in an attempt to find out just what this all ammounts too, LES PHTYHIAN has promised to do what he can on the spot down there in Liverpool and if any other members can help us find our more about Mr Peter Murphy and his false claims to be president of what appears to be to us anon-existant club, we'll be very grateful.

continuing "CROZTALK"

I recently completed the printing on the 2nd edition of our MINI-DISCOGRAPHY which due to a heavy demand had been sold out for quite some time now, allowing for wastage we finished up with 163 complete copies of which only 148 have the magnificent photo cover by Fred Romary - adverts will be appearing by courtesy of the editors in THE STREET SINGER magazine and also "SQUARE ONE" not forgetting our sister publication THE GOLDEN YEARS, I've aimed for, and expect a quick sellout of this 2nd edition which for those who don't already know contains a full listing of every Bing Crosby recording, recording date and matrix number from October 1926 to March 1968 together with many photo illustrations. If you missed out on the first print, don't delay, rush me your order now, price UK and Commonwealth 10/- - USA $1.25.

A number of records both commercial and non commercial have come into the club bank for clearance, all records are in ex to mint condition andthe closing date for offers is APRIL Ist

BRUNSWICK EP OE9070 "I'LL BE HOME FOR CHRISTMAS/FAITH OF OUR FATHERS/JINGLE BELLS/SANTA CLAUS IS COMING TO TOWN
EP OE9293 "THANKS FOR THE MEMORY/BLUES IN THE NIGHT/MONA LISE/ MEMORIES ARE MADE OF THIS
EP OE9424 "I CAN'T BEGIN TO TELL YOU/SWEET LEILANI/SAN ANTONIO ROSE/ SUNDAY MONDAY OR ALWAYS
EP OE9359 "NOBODY'S SWEETHEART/THAT'S A PLENTY/IDA SWEET AS APPLE CIDER/IT HAD TO BE YOU

WARNER-B EP 6103 "HOT TIME IN THE OLD TOWN TONIGHT/TOOT TOOT TOOTSIE/TA RA RA BOOM DE AY/GOODBYE MY LADY LOVE/LINGER AWHILE/HEART OF MY HEART/GIVE MY REGARDS TO BROADWAY/MARY'S A GRAND OLD NAME/YOU'RE A GRAND OLD FLAG/WHEN YOU WORE A TULIP/YOU WERE MEANT FOR ME

MGM EP 762 "WAY DOWN YONDER IN NEW ORLEANS/LET'S SING LIKE A DIXIELAND BAND/AT THE JAZZ BAND BALL/BYE BYE BLUES (all with Louis)

REPRISE EP 30018 "RETURN TO PARADISE/THE HUKILAU SONG/FRANGIPANI BLOSSOM/ HOME IN HAWAII

PHILLIPS 45 92[illegible] "SAY ONE FOR ME/I COULD'NT CARE LESS

WARNER-B 45 83 "THE LITTLE DRUMMER BOY/I WISH YOU A MERRY CHRISTMAS

7" LP (previous club issue) side One BING AND DEAN MARTIN - songs include Learn to Croon/Thanks/Plæse/Empty Saddles
side two BING AND ANDY WILLIAMS - songs include In a Little Spanish Town/You and I were young Maggie Blues/Don't fence me In

7" LP (previous club issue) BING IN THE MACK SENNETT DAYS - songs include FOR YOU/ I'D CLIMB THE HIGHEST MOUNTAIN/JUST ONE MORE CHANCE/ WHEN I TAKE MY SUGER TO TEA/I SURRENDER DEAR/DREAM HOUSE

7" EP (previous club issue) BING IN THE HOLLYWOOD PALACE - songs STRANGERS IN NIGHT/THAT'S LIFE/CABARET/THE GOOD OLD DAYS/SUNRISE SUNSET

12" LP(previous club issue) BING CROSBY'S PHILCO SHOW - Guests include-AL JOLSON BURL IVES, BORIS KARLOFF, JIMMY DURANTE, THE MILLS BROTHERS, LOUIS ARMSTRONG and JUDY GARLAND.

10" LP containing dubbings of some very rare Crosby items - I'VE GOT THE GIRL, 18-10-26. WISTFUL AND BLUE, 22-12-26. THAT SAXOPHONE WALTZ, 25-2-27. MUDDY WATER, 7-3-27. I'M COMING VIRGINIA, 27-4-27. I'M IN LOVE AGAIN, 9-5-27. WHERE THE BLUE OF THE NIGHT (soundtrack from the Mack Sennett 1931 short. I FOUND YOU, 21-12-31.

Bing Crosby

December 31, 1969

Dear Frank:

Kathryn and I and the children appreciate very much your kind wishes at Christmastime - and the Memo Pad is a most unusual one of its kind, and something that we always have plenty of use for around our house.

I hope Christmas was a pleasant one for you and your family back there in England, and that the weather wasn't too difficult.

I hope 1970 brings you all you desire -

Yours,

Bing

Mr. Frank Murphy
International Crosby Circle
23 Lovaine Place
North Shields
Northumberland, England

I2"LP THE BING CROSBY SHOW (29/Sept/I959) Guests include FRANK SINATRA, LOUIS ARMSTRONG and PEGGY LEE - Bingo solos on LOOKING AT THE WORLD THROUGH ROSE COLOURED GLASSES in addition to duets with his co-stars.

I2"LP Ace Of Hearts AH-I OLD MASERS VOL ONE, songs include SOMEDAY SWEETHEART WOULD YOU/SHOE SHINE BOY/YOU MUST HAVE BEEN A BEAUTIFUL BABY/OLD FOLKS

I2"LP ACE OF HEARTS AHI7 OLD MASTERS VOL TWO, songs include MY BUDDY/LAZY/ I AIN'T GOT NOBODY/BUT BEAUTIFUL/IMAGINATION/AND THE ANGELS SING.

I2"LP ACE OF HEARTS AH24 OLD MASTERS VOL THREE, songs include, PRETENDING/ THESE FOOLISH THINGS/I WANT MY MAMA/SO IN LOVE"/WHO'S SORRY NOW/HOW SOON.

I2"LP ACE OF HEARTS AHI64 RARE STYLE, songs include, LET ME LOOK AT YOU/LIZA/ MORE THAN YOU KNOW/SUDDENLY THERE'S A VALLEY/YOU ARE TOO BEAUTIFUL.

and I think we'll make those do for this time, members may be interested in the news that the club bank contains many hundreds of titles on 78's most of them mint copies, I hope an opportunity will present itself soon so that I can transfer these titles to stencil and include them in a future issue of our club magazine for you to peruse.

BING AND KATHRYN'S CHRISTMAS PRESENT

An unveniable task is the way most members would describe this chore - just how do you go out and buy a gift for such celebrated people - I think my task has been made easier these past years by my knowing how Bing and Kathryn do appreciate, not such much the gift but the thought that goes with our little gift each year - we've all heard so many times the old cry that they must be so rich, they won't want anything from the likes of us, and perhaps they must be too old too - Nonsense - how old are you, do you still look forward to cards and presents at birthday and Christmastime - I certainly do, and so do you. So it was with particular pleasure that I set about picking this years gift and as usual I tried to find something that would suit both Bing and Kathryn and as you will see from Bing's letter overleaf, the GOLD LEAF TELE PAD has proved successful - the gift was airmailed to Bing on December I8th, his letter dated December 3Ist was further proof of the maestro's valued apprec, iation of our good wishes and typical of the bond which ties the ICC and Mr C together. Those members who were lucky enough to receieve a personal card from Bing at Christmas would be delighted at the terrific colour photo of BING, KATHRYN and the children HARRY, MARY FRANCES and NATHANIEL on the gates of the Crosby's RISING RIVER RANCH.

Our appreciation goes to the following members for their contrinutions to our Christmas fund - next year we'll open the fund earlier to enable more of our overseas members to contribute.

BRENDA MILES IO/-..JIM MOORE 5/-..NINIAN FAICHNEY 5/-..SALLY HODGES 7/6.. COLIN PUGH IO/-..MARY HUGHES IO/-..FRANK MURPHY IO/-..BRIAN PATTINSON IO/-.. JOHNNY JONES IO/-..LESLIE GAYLOR IO/-..JOHN FLEMING 5/-..KEITH HYDE £I.. DOT HARDIMAN £2..JOE SINNOTT £I..PETER MONAGHAN IO/-..

"HOLLYWOOD PALACE SHOWCASE Your Host BING CROSBY"

When I first heard Bing's magnificent vocal on SUNRISE SUNSET via the master tape for our ownHP disc I wrote immediately to Bing asking him to consider this as a single release. The song was pretty big at the time and I'm sure it would have registered for the maestro - well, there was a lot of talk of a HOLLYWOD PALACE album but like many good ideas, the end result was 'nil' - The subject has re-occured and I'd like you know to read part of a most interesting letter from our Canadian co-part JEAN PAUL FREREALT (over to page 8)

JEAN PAUL FRERE.AULT writes from CANADA

"..... I was just wondering if by any chance it would be a good idea in making a contact to Bing about issuing a long player of THE BEST OF THE HOLLYWOOD PALACE TV shows featuring Bing Crosby as the MC. There are some great songs which Bing sings marvelously - what do you think of such songs as follows,".....

CHITTY CHITTY BANG BANG ---------- 5-Apr-69
THIS IS MY ONCE A YEAR DAY ----------31-Dec-68
IT'S A SMALL WORLD ----------31-Oct-67
OBLA DI OBLA DA ---------- I-Mar-69
HERE WE GO AGAIN ----------11-Oct-69
MERRY CHRISTMAS ----------24-Dec-66
ONE OF THESE SONGS ----------21-May-66
THERE THERE EYES ----------20-Nov-65
THE GLOW WORM ----------25-Dec-65
THIS COULD BE THE START OF SOMETHING RIGHT ------- I-Jan-66
THE HOLLYWOOD PALACE SONG ----------18-Sep-65
I LIKE YOU JUST THE WAY YOU ARE ----------19-Feb-66
THE GOOD OLD DAYS ----------18-Feb-67
MAME ----------24-Nov-66
CABARET ----------31-Dec-66
STRIKE UP THE BAND ----------17-Sep-66
PUT ON THAT HAPPY THING? ----------17-Jan-67
THIS IS THE LIFE ---------- I-Apr-67
WHEN WE ALL GET TOGETHER ---------- 5-Sep-67
COCKEYED OPTIMIST ----------13-May-67
BEAUTIFUL PEOPLE LIKE YOU ----------19-Dec-67
SIMON SAYS ----------20-Apr-68
THIS IS THAT TIME OF YEAR ----------21-Dec-68
LOOKING FOR A MAN ----------28-Sep-68

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Well there you have Jean Paul's list - could you pick 12 titles from this list and compile a possible Crosby album - well here's your chance to do so ------

AND ..... ALL OF YOUR LETTERS WILL BE AIRMAILED DIRECT TO BING PERSONALLY...

Pick any 12 titles from the above list, then add your suggestion for the title of the album then send it to me on a seperate sheet from your letter but don't forget to add your name and address on this seperate sheet - THE CLOSING DATE FOR ALL LISTS IS APRIL 1ST on which date all lists etc will be airmailed direct to Bing at his Californian office - Your editor has already picked his 12 and filed these with leading British Crosbyana expert BOB ROBERTS - The ICC will award a special prize to the member who submits the list which resembles closest your editors own choice - in the event of a tie a knockout competition will be arranged

THIS IS THE SPECIAL PRIZE TO BE AWARED BY THE I.C.C. ----------

Remember, the more letters we send Bing, the more chance we have of seeing this suggested album become a reality.....

12" Showcase album

THE BING CROSBY SHOW Apr 8th-1961
guests include
PERRY COMO - THE CROSBY BROTHERS

Dissap ting indeed - This is the only way I can sum up the responce to the re-release of our club EP titled A PERSONAL MESSAGE FROM BING CROSBY TO THE BRITISH CROSBY SOCIETY in 1957 - the disc was offered in the August 1969 edition of "BING" magazine and only II copies were ordered. The disc was also offered to readers of the Crosby Collector and only 3 copies were ordered.. So we have on file a total of I4 copies ordered AND WE NEED AN ORDER OF 50 to secure a pressing - My immediate feeling is to cancell the whole project and arrange a refund for those members who have supported the re-release, but I've decided to give the disc one further chance of release in order if possible not to dissapoint our I4 enthusiasts - if we can secure our target of 50 minimum, we'll press on with the release, if not then this release will have to go the same way as other much hoped for releases have already gone.

7" EP Bing Crosby with Buddy Cole at the piano talking and singing in a personal recording for members of the British Crosby Society.

Price - 22/- UK - Commonwealth - $3.00 USA

CLOSING DATE FOR ORDERS APRIL Ist

oooOOCooo

I'd like now to dip into my letter box and pick out a few of the interesting letters which continue to come my way and first call is to Manchester, England and to the home of MARY HUGHES

".....The two articles written by our young members Frank Ashurst and John Bassett were marvellous, they say all I would say, and more besides about our maestro. Oh, if only I had their eloquence. I sincerely hope that Bing will read these two articles and that both of our members will be lucky enough to meet him someday....." NEXT STOP - London NI and the home of BERT DAY

".....I thoroughly enjoyed the current edition of the magazine, the rub about the big bands was great and I thought the whole edition was good, as always. Reg Bristo must have a very old radio set though. That record he heard of JOHNNY MERCER and BOBBY DARIN singing MISSISSIPPI MUD that had just been made, was deleted I8 months ago, it was on a London LP called TWO OF A KIND issued around I96I....." NEXT STOP - Scotland where we find I5 year old RICHARD MUIRHEAD

".....Thank you for my first copy of "BING" magazine which I am very pleased with. Is there any more news about Bing's new AMOS albums....."

EDITOR..afraid not Richard, Bing never got around to recording anything for late 69 release, but we'll keep you posted if anything gells recording-wise. From Scotland we pop over to Israel for a few words from our pal in Ness-Ziona, SAM STERNBERG

".....please give my "GREETING" to all readers of "BING" and my regards for I970 to all my friends in the club. As an idea for an article why not tell us briefly how you proceed with a planned issue of "BING"....."

EDITOR..The big problem here Sam., would be the word briefly - I don't honestly know how I would be able to condense the utter confusion that surrounds the production of this magazine into such a 'term' - I'll certainly think about it though and if I ever find myself able to talk a little about the production of BING, will do - thanks for the idea Sam and also for your good wishes which are heartily reciprocated to both you and your family.
and from the busy Israeli front we return to England, to Cheshire in fact and the home of the 'PARKINSON'S - Keith writes

".....thanks for the November issue of "BING" - despite the small price increase I still regard it as being good value for money....."

CROZ TALK continued over

In the last issue of BING I was telling you of my trip to London in Sept of last year and of the wonderful hospitality afforded me by some of CROSBYANA'S leading lights - In particular I mtioned BERT DAY and the unique tape he sent me commemorating my visit to his home and that Bert has specially included a long required replacement track of Bing's, namely, WALTZING IN A DREAM - It gives me great pleasure to record another fine gesture. Just before the November I969 meeting at my home, the postman called with a parcel - the parcel contained a beautiful 'mint' copy of "Waltzing in a dream" from non other than Liverpool's LES PHYTHIAN - my sincere thanks to you Les for this much appreciated gesture.

BING WRITES TO LESLIE GAYLOR

The first I970's letter to appear in "BING" magazine comes fromthe maestro to our copart in the Isle of Wight - and a very important letter it turns out to be -I was reading this fine letter and at the same time I was imagining Bing doing some of them fine old songs about the South - Funny thing, a letter from Scottish fan JAMES DINEEN arrived at the same time as Les's, and James talked also about the 'South' and Bing's classic film of the 30's MISSISSIPPI.

BING CROSBY January I9, I970

Dear Leslie;

Thank you very much for sending me the recording of "The First Snowfall". I had forgotten all about this song, or had forgotten that I ever recorded it. I'm glad that you like it.

I hav'nt any albums planned in the immediate future, Leslie, although I was considering doing some real old-timers, going back to the 20's - songs about the southern part of the country.

There were a lot of good ones written in those days. If I could get an arranger interested in doing something clever with them, we might go ahead with that project.

They're asking also about another Hawaiian album. This kind of thing seems to go very well.

Glad to hear that they had some of the films on over the Christmas holidays and that they were well received.

We are alsoconsidering a new Christmas album, but it's tough finding new material that will stand up. Most of the things that I've been associated with have been recorded in two or three different ways, and there is'nt much use doing them any more.

I hav'nt any plans to come toLondon soon, Leslie. I did talk to Humperdinck about doing a show with him, but have since abandoned the project.

Hope this finds you well andHappy -

Always your friend,

signed BING

BC:In

Bing Crosby

I'm sureyou will all agree that was a fine letter from Bing to Les - interesting too, to note Bing's reference to the films we'd had on TV over the Christmas period - the highlight for me and my 'little one's' was Paramount's WHITE CHRISTMAS - Bing and Danny shonebrilliantly and I was only sorry those classic song and dance scenes BLUE SKIES etc, though so sweet, were all too short

WHO CUT MR BOOZE??????????????

then there was a unique opportunity to see Bing in his last Hollywood musical scenes in the 1964 guest starring role of 'Alan 'a Dale in ROBIN AND THE 7 HOODS --- GOLLY IS'NT IT TIME "DER BINGLE" MADE ANOTHER FILM -
I know the TV nogels don't worry too much about cutting things to suit their advert tied schedules but who the devil was responsible for cutting part of Bing's superb "MR BOOZE" vocal number - this is one of my very favourite items of Bingleism, and I resented Mr White Tideman and Crunchy Dog Biscuits are best for toothless Doggies - thank goodness the best of Bing can be seen on good old BBC TV where you don't have to worry about the break in the middle - ESPECIALLY when that break in the middle costs a valuable piece of Crosby vocalising.

I talked on page 10 about a letter I'd received from JAMES DINEEN of Scotland - James is'nt a member of the club at the time of writing, but I'm sure he will be very soon - here's his fine letter - dated Jan29th 1970.

> "Quite sometime ago I was in one of the record shops I frequent quite a lot, to purchase an LP of my Number One singer BING CROSBY. I was having a conversation with the owner's of the shop about having met Bing way back in September 1966 while the maestro was in Cockermouth, Cumberland, England, making a film on trout fishing for USA TV.
>
> My wife and I travelled through from Glasgow just to see him and his lovely wife, Kathryn and we were very fortunate to achieve more than just seeing them for apart from Bing singing to my wife and I, I also managed to take home a large photo I had received from Bing, many years ago, which the maestro autographed for me - Plus 200ft of colour cine film 8mm.
>
> When I was telling the lady and gent who own the record shop this, they told me about you, and also that you had something to do with a Bing Crosby fan club in England - if this is correct, I'd appreciate knowing how I can join the club.
>
> I'm 43 years old and have beena fanatical admirer of Bing since I was roughly 8 years old - I can clearly remember having seen more than once such films as WE'RE NOT DRESSING..SHE LOVES ME NOT..HERE IS MY HEART.. GOING HOLLYWOOD etc, But Number ONE on my list of Bing 'Classic's' was MISSISSIPPI - this to me was the maestro's greatest, The NOTORIOUS 'COL' STEELE a name given to jim in the film by the great W.C. FIELDS."

Look forward to having you joun the ICC James and you'll have to visit one of the meetings at my home and bring along that exciting trophy you have of Bing on 8mil. - I'm sure this would form a highlight of one of our future 'do's'

POSTAL DELAY'S

You'll have to be patient with me regarding replies to letters, queries etc, as work pressures continue to build, it's always a great pleasure to hear from you at anytime and rest assured I'll always endeavour to reply whenever possible but the delays are'nt always at our end - a parcel of stencils recently sent to me by our 'tower of strength' took 10 DAYS to get from CWMBRAN in Wales to my homw here in North Shields - and these disturbing delays are a regular feature of a postal service which continues to grow more costly but less efficient.

It was a great thrill to receive the 4 page spread from the LIVERPOOL WEEKLY NEWS dated November I3th from our Liverpudlian 'buddy' LES PHYTHIAN , not only because it contained a great article on the maestro himself, but also because it boasted a great photo of Bing and Les with the caption....WHEN LES MET BING IN CUMBERLAND, I was particularly delighted to see the photo since I was the honoured photographer on that wonderful occasion - On page I6 of CROSBY CHRONICLE Reg Bristo says..."I feel sure the story has been featured elsewhere"....but of course Reg - this is the place -------- and here's the story-.....

BING CROSBY SINGS - JUST FOR BLUES SUPPORTERS

Recognise the familiar face on the right of this photograph? You won't need two guesses to realise it's none other than Mr Music himself - Bing Crosby - But where is the tie up between Bing and Sportshot?

We can answer that most simply by identifying the second man in our photograph, Mr Les Phythian of Wavertree. He has been a Crosby fan since he was ten and, equally important, an Evertonian since he could walk.

Les has every commercial record that Bing has ever made and many more in a fantastic collection amounting to thousands of discs. But the one Crosby song which,, since it was first recorded in I950, has been his favourite is entitled ONCE MORE THE BLUE AND WHITE and it is becoming increasingly popular among Everton fans, being requested almost every week on DAVID EXALL'S club request programme.

Said Les "It all started two years ago when I played a tape of the record to Gerry Thompson who was then in charge of the record programme. He was so impressed with it that he had two discs cut privately and on one had dubbed on crowd noises

He played the song at almost every home match last season as the requests poured in. One of the many people who asked for it was none other than Bing's wife Kathryn. She was on a visit to London and I contacted her and told her of the mounting interest in the song, She immediately asked me to request it for her at Goodison"

Les is a keen member of The International Society of Crosby Collectors and he hopes that the song will eventually be taken up by the Gladwys Street choir. We don't dare suggest that it might take over from "We shall not be moved" as the Goodison theme song, but the words are certainly apt and it is sure to become a great favourite with the fans.

It is not obtainable on general release but, if the interest is maintained, then the Everton Supporters Club are considering the possibility of producing private copies to make available to their members. On the reverse side may be a taped private message from Bing Crosby himself, especially for the Everton fans, for he knows of the interest being shown in the disc.

Our photograph by the way was taken in I966 when Les met Bing in Cockermouth Cumberland where he was making a film.

oooOooo

Isn't it is amazing where Bing turns up - our congrats to Les for an excellent photo story page. From Les, Bing and football we cross the sea to ISRAEL for another example of how Crosbyana invades the many facets of our everyday life.....-

THE SECRET I LEARNED FROM EINSTEIN by Jerome Weisman from HOW TO LIVE WITH LIFE ---------- Published by The Readers Digiest Association I965 -------

When I was a very young man, just beginning to make my way, I was invited to dine at the home of a distinguished New York philanthropist. After the dinner our hostess led us to an enormous drawing room. Other guests were pouring in

and my eyes beheld two unnerving sights: Servants were arranging small gilt chairs in long neat rows; and up front, leaning against the wall, were musical instruments. Apparently I was in foran evening of chamber music.

I use the phrase 'in for' because meant nothing to me. I am almost tone-deaf. Only with great effort can I carry the simplest tune, and serious music was to me no more than an arrangement of noises. So I did what I always did when trapped: I sat down and when the music started I fixed my face in what I hoped was an expression of intelligent appreciation. Closed my ears from the inside and submerged myself in my own completely irrevelant thoughts.

After a while, becoming aware that the people around me were applauding. I concluded it was safe to unplug my ears. At once I heard a gentle but surprisingly penetrating vpice on my right. "Are you fond of Bach?" the voice said.

I knew as much about Bach as I know about nuclear fission. But I did know one of the most famous faces in the world. With the renowned shock of untidy white hair and the ever present pipe between the teeth. I was sitting next to ALBERT EINSTEIN.

Well" I said uncomfortably and hesitated. I had been asked a casual question. All I had to do was be equally casual n my reply. But I could see from the look in my neighbor's extraordinary eyes that their owner was not merely going through the perfectionary duties of elementary politeness. Regardless of what value I placed on my part in the verbal exchange, to this man his part in it mattered very much. Above all. Above all, I could feel that this was a man to whome you could not tell a lie, however small.

"I don't know anything about Bach" I said awkwardly. "I've never heard any of his music."

A look of perplexed astonishment wahsed across Einstein's mobile face. "You have never heard Bach?" He made it sound as though I had never taken a bath.

"It is'nt that I don't like Bach." I hastily replied. "It's just that I'm tone deaf, or almost tone-deaf, and I've never really heard anybody's music." A look of concern came into the old man's face. "Please" he said abruptly. "You will come with me?"

He stood up and took my arm. I stood up. As he led me across the crowded room I kept my embrassed glance fixed on the carpet. A rising murmur of puzzled speculation followed us out into the hall. Einstein paid no attention to it. Resolutely he led me upstairs. He obviously knew the house well. On the floor above he opened the door into the book lined study, drew me in and shut the door.

"Now" he said with a small. troubled smile. "You will tell me please, how long have you felt this way about music?" "All my life" I said, feeling aweful."I wish you would go back downstairs and listen, Dr Einstein. The fact that I don't enjoy it does'nt matter." He shook his head and scowled, as though I had introduced an irrelevance. "Tell me, please" he said "Is there any kind of music that you do like?"

"Well" I answered. "I like songs that have words and the kind of music where I can follow the tune". He smiled and nodded, obviously pleased. "You can give me an example perhaps?"

"Well" I ventured. "Almost anything by BING CROSBY."

He nodded again, briskly. "Good" He went to the corner of the room, opened a phonograph and started pulling out records. I watched him uneasily. "Ah" he said at last. He put a record on and in a moment the study was filled with the relaxed lilting strains of Bing Crosby's WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY. Einstein beamed at me and kept time with the stem of his pipe. After three or four phrases he stopped the phongraph. "Now tell me, please. What have you just heard?"

please turn to page 14

The simplest answer seemed to be to sing the lines. I did just that. Trying desperately to stay on the tune and keep my voice from cracking. The expression on Einstein's face was like the sunrise. "You see" he cried with delight when I had finished. "You do have an ear"

I mubled something about this being one of my favourite songs, something I have heard hundreds of times, so that it did'nt really prove anything. "Nonesense" said Einstein, "It proves everything! Do you remember the first arithmetic lesson in school? Suppose at your very first contact with numbers, your teacher had ordered you to work out a problem in long division or fractions. Could you have done so? "No of course not" "Precisely'" Einsteind made a triumphant wave with his pipestem. "It would have been impossible and you would have reacted in panic. You would have closed your mind to long division and fractions as a result, because of that one mistake by your teacher. It is possible your whole life would have been denied the beauty of long division and fractions." The pipestem went up and about in another wave. "But on your first day, no teacher would be so foolish. He would start you with elementary things - then, when you had acquired skill with the simplest problems, he would lead you up to long division and fractions"

"So it is with music." Einstein picked up the BING CROSBY record, "This simple charming little song, is like simple addition or subtraction. You have mastered it. Now we go on to something more complicated. He found another record and set it going. The golden voice of JOHN MC CORMACKsinging "The Trumpeter" filled the room. After a few lines Einstein stopped the record.

"So" he said. "You will sing that back to me, please?". I did - with a good deal of self consciousness but with, for me, a surprising degree of accuracy. Einstein stared at me a look on his face that I had seen only once before in my life: On the face of my father as he listened to me deliver the valedictory address address at my High School graduation.

"Excellent" Einstein remarked when I had finished. "Wonderfull' Now this!" "This" proved to be CARUSO in what was to me a completely unrecognisable fragment from CAVALLERIA RUSTICANA. Nevertheless, I managed to reproduce an approximation of the sounds the famous tenor had made. Einstein beamed his approval.

CARUSO was followed by at least a dozen others. I could not shake my feeling of awe over the way this great man, into whose company I had been thrown by chance was completely pre-occupied by what we were doing, as though I was his sole concern.

We came at last to recordings of music without words which I was instructed to re-produce by humming. When I reached for a hight note. Einstein's mouth opened and his head went back as if to help me attain what seemed unattainable. Evidently I came close enough., for he suddenly turned off the phonograph. "Now young man" he said, putting his arm through mine, "We are ready for Bach".

As we returned to our seats in the drawing room. the players were tuning up for a new selection. Einstein smiled and gave me a re-assuring pat on the knee, "Just allow yourself to listen", he whispered, "That's all" - It was'nt really all of course, without the effort he had just poured out for a total stranger, I would never have heard,as I did that night for the first time in my life, Bach's "Sheep May Safely Graze". I have heard it many times since. I don't think I shall ever tire of it because I never listen to it aline. I am sitting beisde a small, round man, with a shock of untidy white hair, a dead pipe clamped between his teeth, and eyes that contain in their extraordinary warmth all the wonder of the world.

When the concert was finished I added my genuine applause to that of the others. Suddenly our hostess confronted us. "I'm so sorry Dr Einstein" she said with an icy glare at me. "That you missed so much of the performance" Einstein and I came hastily to our feet. "I am sorry too" he said "My young friend here and I, however were engaged in the greatest activity of which a man is capable" She looked puzzled. "Really? and what is that?". Einstein smiled and put his arm across my shoulders and he uttered ten words that-for at least one person who is in his end loss best are his epitaph- "Opening up yet another fragment of the frontier of beauty

MAGAZINES WE RECOMMEND

JAZZ FORUM - The magazine of the Europearn Jazz Federation and containing articles like "Conversations about Russian Jazz"which you might be forgiven for feeling it did'nt even exist, and "Jazz on the Hungarian Radio" - for fuller details of this specialist magazine write to ROBERT PERNET 23 Maurice Maeterlinck Avenue, Brussels 3, Belgium. THE STREET SINGER AND STARS OF THE THIRTIES the latest issue to reach us is the November 1969 issue of 40 nostaglically packed pages, photos abound, including Jolson, John Boles, Dick Powell, Bing, Gracie Feidls as well as the Street Singer, Arthur Tracy himself - full details from VIC NASH 20 The Cloisters, Church Hill, Newhaven, Sussex, England. SQUARE ONE is another of the happy magazines which continue to delight the palates of those seeking refuge from the moronic tastes of the present and playing a leading role in this production is one of the leading lights on today's young scene, John Bassett who will be delighted to send you full details if you write to him at 3 Old Hall Court, Great Wakering, Essex, England. THE CROSBY COLLECTOR is a most enjoyable monthly publication and editor Ralph Harding astonished the magazine world with a fantastic colour cover on his bumber Christmas edition of the CC featuring Bing and his 'Road' pal Bob Hope. This 70 page 5Ist issue marked a highly successful 4th year of the Crosby Collector and 'Mr H' will be delighted to send you issue number 52 if you write to him at 6 Castledine Rd, Anerley, London SE20, England. THE BERNIE PRIVIN ADMIRATION SOCIETY is located in Sweden under the direction of Leif Karlsson, Artillerigatan 4, S 653 42 Karlstad and as Leif makes no charge for his magazine "Hear Me Talking" you are well advised to drop him a line asking for a copy of this 'different type magazine' with it's krazy cartoons and interesting data on the band scene PLUS frequent mentions of all that remains dear to our own promotions - Leif and HMT are a "gas" go put a penny in - see for yourself. THE GOLDEN YEARS is the sister magazine of the "Bing" Club - the current 70 plus January edition features excellent articles on leading lights of the music scene like "The Squadronaires" Jack Payne, Benny Goodman, plus a look at "The Golden Age of British Dance Bands" the magazine is edited by Reg Bristo and promoted by Frank Murphy who will be pleased to send you full details. JAZZ BAZAAR has been responsible for many introductions to our promotions from many parts of the world and it gives us special pleasure to mention HANS EWERT's JB in this section. With it's listings of names which include such memorables as Bobby Hackett, Bunk Johnson, Louis, Venuti, Herman and a host of others, Jazz Bazaar is well worth seeking out by those who are looking for European outlets and inlets for their collections, write to Han's at Hohenweg IO, 546I Rotterheide, Germany.

MEMBERS PLEASE NOTE.....
when writing to any of the above magazines and their editors, Please always mention "BING" magazine and always enclose return postal expencis - ie stamps or International coupons which are available at any post office.

And from the host of good reading you'll find available in the above magazines we'll wind your Croz-talk feature up for this issue and look forward to meeting you in the next issue - Till then, all best wishes to you and yours.

Frank.

MEMBERS ARTICLES, POEMS, RECORD REQUESTS FOR SALE EXCHANGE AND AUCTION, LETTERS etc ARE ALWAYS WELCOME FOR PUBLICATION IN THIS MAGAZINE - When writing to the editor or any of the clubs officers please always enclose a stamped addressed envelope when a reply is required. Overseas members should enclose International coupons

ODDS 'N' ENDS

by FRED REYNOLDS

It is reported that people in Cardiff will soon be able to dial a telephone number and hear a poem by a Welsh author. The selected poems have been specially commissioned by the Welsh Arts Council whose officers, I hope, will not mind my offering, in free-verse form, one which they might reserve for service to Lydstep Flats.

Kindly turn to
Sentence one, the fiftieth page,
Of issue sixteen :
(November).
It must be agreed
That amnesia would
Be unlikely.
Axiomatically consummate, the lyric would have
Had he thought of
It,
Been used by one J.Burke
For "Life is so
Peculiar".

Or one, perhaps, in clerihew form?

Did you forget to remember,
nember?
Then remember not to forget,
yet.

I was vividly reminded of an incident from my infant schooldays when, being set the task of writing an essay in the form of a letter, I concluded my effort by requesting the recipient not to forget to remember something or other. My teacher admonished his prodigy and pointed out that what was an otherwise literary masterpiece (or words to that effect) was irremediably marred by the offending phrase. "Boy", he said sternly, "if he doesn't forget it he will remember it and if he remembers it he will not forget it". It was, of course, a lesson I have never forgotten to remember.

I see that Frank Murphy, the well known promoter, is trying to stir the pot again. "Up "Trumpets" and away Frederick" he says. (Frederick? Is he not afraid of drawing down lightning on himself?) When John Fleming mentioned (November issue P.6) a previous article I wrote, Murphy, the well known editor, insisted that I shall be "sparked to action". Well, King Edward (an unlikely but cunning allusion to the well known secretary) I hate to disappoint you but I see nothing at all in what friend John said. He has every right to his own opinion even if having read it two or three times I am still not sure what it is other than that he claims to be a little sentimental thing in life. So, having removed from between my fourth and fifth ribs the two inches of steel barb implanted by Frank Murphy, the well known Tape Crosby singer, I reject emphatically his suggestion that I have been inactive. Naughty Frank, the well known Crosby fan, knows very well that not only has Tape Crosby caused me much trouble and time-consuming effort but that also a very large part of my spare time is occupied with writing the Films Book. I am happy to tell Frank, the well known person, that the end of this colossal task is in sight and that arrangements for publication will shortly be proceeding. I may thus, in the not too far distant future, be in a position to write the long promised notes on Tape Crosby features.

Reg Bristo's reference(in Issue No.14, page 8) to Roman Catholic saints reminded me that Bing nearly played the title role in a film of Morris West's book, "The Devil's Advocate" in 1963. Unfortunately final agreement was not reached and the project was postponed indefinitely. "Devil's Advocate" is the name given to the officer of the papal court whose duty is to investigate and present the objections against a person's claim to canonisation.

FRED REYNOLDS

 Alan Lurie & Ron Bosley present:- THE BING CROSBY MOVIE FILE

"HOLIDAY INN"

British 'U' Certificate Original running time:- 100 minutes

Screenplay by CLAUDE BINYON, Adaptation by ELMER RICE, from an idea by IRVING BERLIN

Music Direction.....ROBERT EMMETT DOLAN
Music Assistant.....ARTHUR FRANKLIN
Vocal Arrangements.....JOSEPH J LILLEY
Special Accompaniments.....BOB CROSBY'S BAND
Dance Ensembles Staged By.....DANNY DARE
Director Of Photography.....DAVID ABEL A.S.C.
Art Direction.....HANS DREIER & ROLAND ANDERSON
Edited By.....ELLSWORTH HOAGLAND
Gowns.....EDITH HEAD
Make Up Artist.....WALLY WESTMORE
Sound Recording.....EARL HAYMAN & JOHN COPE

Produced and Directed by..MARK SANDRICH

Music and Lyrics by.....IRVING BERLIN

Songs:- I'LL CAPTURE HER HEART
LAZY
YOU'RE EASY TO DANCE WITH
WHITE CHRISTMAS
LET'S START THE NEW YEAR RIGHT
HAPPY HOLIDAY
ABRAHAM
BE CAREFUL, IT'S MY HEART
I CAN'T TELL A LIE
EASTER PARADE
LET'S SAY IT WITH FIRECRACKERS
SONG OF FREEDOM
I'VE GOT PLENTY TO BE THANKFUL FOR

A PARAMOUNT PICTURE

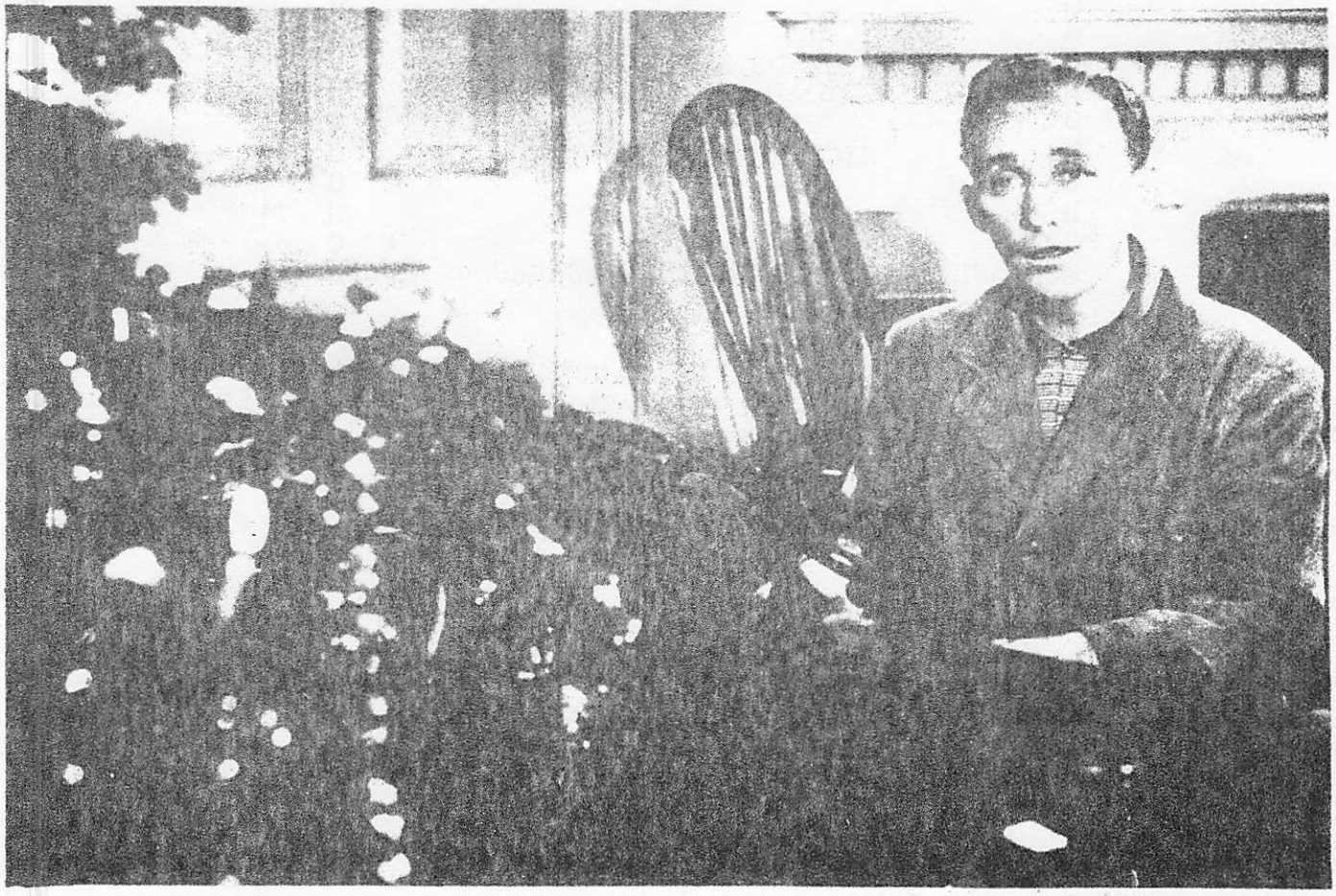
New York Premiere-Paramount Theatre-August 4th, 1942
British Release, October 1942 Production Number 1936

CAST

Jim Hardy.....BING CROSBY
Ted Hanover.....FRED ASTAIRE
Linda Mason.....MARJORIE REYNOLDS
Lila Dixon.....VIRGINIA DALE
Danny Read.....WALTER ABEL
Mamie.....LOUISE BEAVERS
Gus.....IRVING BACON
Francois.....MAREK WINDHEIM
Dunbar.....JAMES BELL
Parker.....JOHN GALLAUDET
Vanderbilt.....SHELBY BACON
Daphne.....JOAN ARNOLD
Musician.....HARRY BARRIS

Irving Berlin's

HOLIDAY INN



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"What's new ?"- asked one of Bing's friends, knowing that Bing's house had just burned down! The story goes that Bing rushed over to the burnt-out house and thankfully retrieved several thousand dollars from an old shoe!

Logically, we ask, are there any new items of Crosbyana for discussion ?

HEY JUDE/HEY BING.

Members will not need an introduction to the contents of this album, but just in case you have not details of the two Amos singles, issued in America, here are the details:-

7" 45 Single...MORE AND MORE/IT'S ALL IN THE GAME...
Amos AJBII6.

7" 45 Single...HEY JUDE/LONELY STREET...
Amos AJBIII.

If you are a collector and want these singles you should not have any difficulty in obtaining them from your usual American source.

ENCORES FROM THE 30s - Vol I I930-I935.

Produced by Larry Carr for Epic - Record number L2N6072 - 2-I2" LPs - U.S.A. ONLY.

The very high standard set by Larry Carr and the Epic engineers for previous issues is maintained in this cavalcade of stars from the I930s. The two albums feature 36 stars and include such names as Louis Armstrong, Connie Boswell, Carl Brisson, Al Jolson, Guy Lombardo, Lenny Ross, Paul Whiteman and others.

The Bing track, not on LP before is the beautifully re-processed "Brother, can you spare a dime ?", recorded in I932 on October 25th.,

GOING HOLLYWOOD - I2" LP...CROSBYANA LIBRARY.

Produced privately for collectors only in Australia.

Only a small number of copies of this unique I2" recording were issued and unfortuneatly, all of them were very quickly soldout. My own copy arrived 'bent' and in trying to straighten it out, the record broke into little pieces. The record arrived bent in a semi-circle, despite the fact that my friend in Australia, who went to a lot of trouble to get the disc for me, wrote in big letters on the package 'DO NOT BEND - GRAMOPHONE RECORD', and using the biggest possible letters!

However, thanks to Ralph Harding, I canreport the contents of

Michael Crampton's report continues.....

this magnificent recording to you.

ACTUAL SOUNDTRACK RECORDINGS NEVER BEFORE ON LP!

Side I...THE BIG BROADCAST OF 1932. Where the blue of the night, Please, Dinah, Here lies love, Please.

COLLEGE HUMOUR. 1933. Playball, Down the old Ox Road, School-room Medley, Moonstruck and Learn to Croon.

TOO MUCH HARMONY. 1933. All the world is singing Boo-boo-boo, The day you came along, Buckin' the wind, Thanks (with Judith Allen)

Side 2...GOING HOLLYWOOD. 1933. Going Hollywood, Our big love scene, Beautiful girl, After sundown, Temptation, We'll make hay while the sun shines.

WE'RE NOT DRESSING. 1934. It's a lie, I positively refuse to sing, May I ?, She reminds me of you, Love thy neighbour, May I ?, Once in a blue moon, Goodnight, lovely little lady. (Some are duets with Droopy the bear).

Quite a collection, and it presents some of the best vocalizing by a young Bing Crosby. The cover is is tastefully designed and the sleeve notes are compiled by H. Hollow. I hope you are lucky enough to obtain a copy.

4th. I.C.C. MEETING AT LEEDS, SUNDAY OCTOBER 12th. 1969.

There was a record turnout of members for this much looked forward to occasion, and the details of the events were fully covered by Reg in his famous columns in the last month's issue of BING.

I would like to thank all the attending guests for their presence as everyone contributed a little to make the day a great success. It was sad that Rene Smith and Les Phythian could not be with us and we wish them well in their respective difficulties, at this much later date!

Ninian Faicknay and Johnny Jones sent tapes messages and greetings came from Fred Romary, Bob Roberts, Les Gaylor and Fred Reynolds. Samuel Sternberg sent some coloured slides from Isreal for the occasion, as did Ninian, from Scotland.

Mick Drury scored his usual high marks for his request tape and this year all members were covered by Mick's fresh comments. In one week he came up with a first class performance, even though he had to labour against home difficulties and tape recorder gremlins - the machine cracklos!

The day was most colourful and it was a warming sight to see members who had travelled from as far away as London, Surrey, Newcastle, Cardiff and Hull to listen to Bing!

RADIO LEEDS, SUNDAY OCTOBER 12th. 1969.

Reg and I went along to the Radio Leeds studios on the above date, before the meeting, to record an interview for 'broadcasting' on the Monday morning. Liz Fox was the interviewer and she introduced the programme with Bing's "Hey Jude" - this faded out and Liz asked questions

Michael Crampton's report continues.....

of Reg and I. The programme ended with Bing singing "Oh, lonesome me".

Quite an experience for both of us and certainly the first time for Reg! He has a taste for it now!

RADIO LEEDS - TUESDAY OCTOBER 14th. 1969.

Live broadcast at 1725 - ½ hour.

PROGRAMME.....BRING A DISC.
INTERVIEWER.....ROBIN WORMALD.
INTERVIEWEE.....MICHAEL CRAMPTON.

Each week, on Radio Leeds, the station broadcasts a half hour live programme, in which is featured a person who has an interesting collection of gramophone records. Robin Wormald conducts the interviews and he asks for 'off the cuff' comments about the artists and the records.

Quickly, I had to choose a theme and it was; Bing through the decades. 1920s to 1960s, with ample proof of Bing's famous qualities and versatility over the years. To illustrate my theme I chose the following recordings:-

1920s...Let's do it let's fall in love.
1930s...Please and Maybe I'm wrong again.
1940s...You don't have to know the language.
1950s...Walk me by the river and Now you has jazz.
1960s...All Alone (from the Longines album).

This was a most enjoyable experience and if you have a local radio station why not try at something on the same lines ?

PHOTOGRAPHS OF THE 4th. I.C.C. MEETING.

Photos of the above event are available from myself at 8d each - and there are 9 in all. Alf Farrow also took some and he has 7 in his set and are available at 8d each - if anyone is interested send your POs to me or Alf, along with a SAE envelope and the photos will be sent as quickly as possible.

THE FUTURE.

Larry's book on Bing.
Kathryn's second book.
Epic Vol 2.
Fred Romary's book on Bob Hope.
New Amos recordings.

There is no news, as yet, of any of the above, but they are all promised for the future.

Well, I sincerely hope you all had a good Christmastime and I do wish you every good wish for 1970- above all I wish you peace! It has been a great source of pleasure to me to be associated for another year with Frank Murphy and The International Crosby Circle

Aloha - Michael Crampton.

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W FROM MIDDLESBROUGH ENGLAND P
P W
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I'D LIKE TO START OFF BY WISHING MEMBERS EVERYWHERE - A VERY HAPPY NEW YEAR.

Well, the highlight of the last few months was the club meeting at North Shields on Sunday, November 16th. 1969. Once again an enjoyable evening was had by all. I, myself, was greatly impressed by Mike Crampton's tape of his radio broadcast on Radio Leeds. This lad certainly knows his 'Bing!'

My daughter particularly enjoyed the meeting for three reasons
1...She heard her favourite Bing record - The Teddy Bears Picnic.
2...She enjoyed the 'eats' - sandwiches, chips and cakes!
3...As the train from Newcastle was late it was nearly midnight when we arrived home, so we let her have the next day off school!
She's looking forward to the next meeting!

There was no shortage of 'BING' over the holidays on either TV or radio. Im fact, 3 films in all, plus a guest spot on the Bob Hope show.

On December 6th. Bob Hope was a guest on David Frost's show and he made his usual quips about Bing. He said he couldn't understand how Bing, with so many children, could sing "Silent Night" and make it a million seller! He went on to saythat he know that Bing intends to take all his money with him - he saw him buying an asbestos suitcase!

My wife said she saw a TV programme about golf (November 24th) which was narrated by Bing, but he himself was not in it.

B.B.C.I. screened "White Christmas" on Sunday, December 21st - I think this is one of Bing's best films and I understand it had a big audience that day. But I was disappointed with the Bob Hope show on New Years Eve. Bing seemed to make a very casual un-introduced entrance, sang an Al Jolson song (!) then disappered until later on when he joined Bob in a sketch that I had a feeling I'd seen Bing do before with Fred Astaire in the film "Blue Skies". However, it was Bing on TV so I was Happy.

At this Point - 1.50 - A Bing record on radio. "Teamwork" - the first I have heard this year!

Having a drink in Darlington recently I heard Bing's "Paper Doll" but I think it was on a tape recorder.

Well, here is my first diary of 1970. Hope it's a good Fore-runner!

Oct 7...Did you evah.....Radio.
9...Now you has jazz.....Radio.
29...Walverton Mountain.....Radio.
Nov.14...Scenes from the "Road" films.....B.B.C.I.
16...Song of the dawn ?.....Radio.

The Peter Wilson Column continues.....

Nov	24	Golf's Golden Years (narrated by Bing)	I.T.V.
	24	Dinah	Radio.
	26	It happened in Monterey	Radio.
Dec	2	Peepers creepers	Radio.
	2	Did you ever ?	Radio.
	6	Road to Morocco	Radio.
	13	Samantha	Radio.
	17	Let it snow	Radio.
	20	White Christmas	Radio.
	20	Film - Road to Bali	B.B.C.2.
	21	Film - White Christmas	B.B.C.1.
	22	How about you	Radio.
	22	We wish you a Merry Christmas	Radio.
	22	Christmas dinner country style	Radio.
	24	White Christmas	Radio.
	25	Robin and the seven hoods	I.T.V.
	30	Film - Road to HONG KONG	I.T.V.
	31	Bing - guest in Bob Hope Show	B.B.C.1.
1970 Jan	6	Teamwork	Radio.

And that's it for now! I wonder what Bing plans to do in the New Year ? Another film perhaps, it's time we had another! Looking forward to next issue of BING

Regards,

Peter Wilson.

-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-

You all have your favourite record of Bing, I know ? Well, my favourite record is "Gipsy love song/I'm falling in love with someone" but I lost it during the period 1939-1946. And I have been trying since to get it again. I have bid for it to the Bing Shoppe but have had no luck; and I have managed to obtain a tape copy from my mateVic Gilmore but that did not seem to satisfy me wholy.

For nearly two years I have been visiting a second hand shop in the hopes of coming across it. In those two years I have benefited greatly as regards my collection - somewhere in the region of 40 78s, several LPs and an EP. Last week I called in and after going through hundreds of 78s I came across ? Yes, you've guessed it Gipsy love song! I was elated, believe me and I was doubly rewarded by picking up the 1932 copy of "Brother can younspare a dime"? Inall I came out of that shop with 10 78s and I couldn't get home quick enough to try them out - all the bus drivers (2) seemed to be driving with their hand-brakes on!

Anyway, when I did eventually reach home I found that both copies were in very good condition especially "Brother" and the rest of them were OK, too, so I decided that that 1½ hours spent in the shop was well worth it. Reg Bristo has said it and now I will repeat it - never walk by a second hand shop because you never know, do you ? Cheers, and good hunting.....Alf Farrow.

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STAR LETTER..FEATURING....EDWARD TOWLER
STAR LETTER EDWARD TOWLER
STAR LETTER EDWARD TOWLER
STAR LETTER EDWARD TOWLER
STAR LETTER EDWARD TOWLER
STAR LETTER EDWARD TOWLER

20 St.John's Road,
Higham,-
Nr. Rochester,
Kent.

Dear Frank,

Received the latest GOLDEN YEARS and BING last week, and must congratulate you on two more magnificent editions. They certainly are a credit to Reg and yourself, and it is most encouraging to see the continued growth both in membership of the two groups and in the size of the magazines. This alone, I feel, fully justifies the increase in subscription rates. I know that I personally would be prepared to pay twice as much if necessary, to be able to indulge each quarter in such a feast of news, comment, information and discussion such as the magazines provide. Whatever happens, you must never allow the two groups to flounder through insolvency, as I feel sure that all members would gladly pay increased subscriptions rather than see this happen.

Glad you liked the piece on "Hey Jude!", although I appreciate of course, that you - and no doubt others - do not necessarily agree with my comments on this particular album. It just isn't the kind of material I like to associate with Bing, and to me he doesn't sound happy with it. I note, however, that in setting up the printed page, two lines appear to have been omitted, which has had the unfortunate effect of upsetting the continuity of the piece, and at the same time missing the particular suggestion I was making of a <u>new</u> album of Noble compositions.

For the record - in the second full paragraph on page 17 after "four Noble compsitions", the text should have continued:- <u>"Not enough" said Reg"for an LP - only an EP". But what if Bing could be persuaded to record a new album of Noble Compositions!</u>, - then, continuing with "But not, I hasten to add, etc, etc."

Once again, I thoroughly enjoyed the contents of BING, and particularly liked the contributions by Keith Hyde, Stan White, John Fleming and Bert Day, and, of course, the always interesting columns of the industrious Reg Bristo, who must spend the interim months between each publication of GOLDEN YEARS and BING continually writing! How he finds the time to undertake full time employment as well, astounds me, but he assures us (in this month's column) that he does!

Bert Day's reference, in his article on "Bing and The Big Bands", to you nomination of Hampton's "On the sunny side of the street" as one of Bing's <u>worst</u> records, prompts me to ask whether some other members might be persuaded to give their opinions of what they consider to be Bing's least successful recordings. We all know his best ones of course, and as my own collection of Bing, like John Fleming's, is only a modest one, built primarily around his better recordings - or those that I like the best - it would be interesting to have a consensus of opinion as to which constitutes his worst. At least this may forstall one of bidding highly in auctions for titles which at face value should make ideal material for Bing, But which in fact are something of damp squibbs.

STAR LETTER featuring Edward Towler continues.....

I do not know the Hampton recording of "Sunny Side Of The Street" for instance, but knowing the tune of course, and recalling the fine rhythmic performances which Bing has made in the past of numerous titles with the bands of Bob Crosby, Woody Herman, Jimmy Dorsey, and his "St. Louis Blues" with the Duke Ellington orchestra, one might well be misled into thinking that this particular title would make a suitable vehicle for him. Curiously enough, when I stop to think about it, I can begin to appreciate that "Sunny Side Of The Street" might not be quite suited to Bing - at least not with this particular accompaniment.

The rather disjointed or broken structure of this tune, and it's uneven metre, tends to suggest that Bing would be accorded greater flexibility, a better chance to bend his lines and notes, with the less rigid support which could be provided by a group such as the Buddy Cole Trio, Rather than a large swing bank of the type led by Lionel Hampton in the mid forties.

Obviously, the type of accompaniment which Bing received on any particular recording must have some bearing on it's success of failure. Perhaps, therefore, those members who are fortunate enough to be familiar with the whole, or greater part, of Bing's recorded output would like to give their views on this most interesting aspect of Crosbyana.

Sub-editor Alf Farrow says "A most excelant letter, Edward, and a real pleasure to prepare it for printing in the mag. Your remarks re the type of tunes on the "Sunny Side Of The Street" calibre should provoke some thinking among the members, and I know Mr. Bristo will be provoked into entering the debate, in his columns. I myself, must agree with much of what you say and whilst I have the opportunity, I go along with you all the way regarding Hey Judo/Hey Bing!" Incidentally, I was responsible for the omission of the passage in Hey Judo, Edward, and I do apologise most profously for the slip - so sorry.

-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-

JACK NICKLAUS has joined golf's most exclusive club - the Millionaire men. He collected £6000 for finishing second in the Bing Crosby Classic in California at the weekend, and pushed his career winnings over the million-dollar mark to join Arnold Palmer and Bill Caspar.

-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-

.....

RE-RELEASED! RE-RELEASED! RE-RELEASED! RE-RELEASED! RE-RELEASED!

.....

BRUNSWICK have issued a catalogue which features some very interesting re-releases including quite a few of the Ace of Hearts series, which were so popular. Following is a list of the albums which appear in this catalogue:-

ACE OF HEARTS.

BING - RARE STYLE.

Let me look at you; Fatherly advice (a); Lost in

lovliness; Liza; More than you know; You are top beautiful: Something in common; Look to your heart; Suddenly there's a valley; The longest walk; Sailing down the Chesapeake Bay; The possibility's there (b); with (a) Gary Crosby; (b) Peggy Lee.....AH 164.

BELOVED HYMNS:

.....He leadeth me; What a friend we have in Jesus; Rock of ages cleft for me; All hail the power of Jesus'name; Peace prayer of St. Francis - Holy, holy, holy, Lord God Almighty; O God, our help in ages past; Mother dear, O pray for me; O Lord I am not worthy; Blessing of St. Francis.....AH 145.

BING SINGS FOR CHILDREN:

.....I whistle a happy tune; Little Sir Echo; Teddy Bears' picnic; Gus Edwards Medley - Jimmy Valentine - Sun-bonnet Sue - If I was a millionaire; Swinging on a star; Sweet potato piper; Sing a song of sunbeams; Little Lady Make-believe; Start the day right; Getting nowhere; Lullaby; Pennies from heaven.....AH 139.

BING IN PARIS:

.....Mademoiselle de Paris; La vien rose; Domino; I love Paris; At last! At last!; When the world was young; Autumn leaves; All my love; If you love me; I'll be yours; Symphony; Embrasse-moi bien.....AH122.

AMONG MY SOUVENIRS:

.....Ain't misbehavin'; Girl of my dreams; Basin Street blues (a); I surrender, dear; Does your heart beat for me; When you and I were young Maggie blues (b); Between the devil and the deep blue sea; S'posin'; Mr Gallagher and Mr Shean (c); I can't believe that your'e in love with me; A blues serenade; Among my souvenirs.
with (a) Connie Boswell, (b) Gary Crosby, (c) Johnny Mercer....AH90.

BING AND THE DIXIELAND BANDS:

.....Dixieland band; Nobody's sweetheart; Jamboree Jones; When my dream boat comes home; Walking the floor over you; I want my mama; After you've gone; That's a-plenty (a); Blue; Be honest with me; Ida, sweet as apple cider; Goodbye, my lover, goodbye.
with (a) Connie Boswell.....AH31.

OLD MASTERS - Vol. I:

.....Someday sweetheart; Would you; Remember me ?; Shoe shine boy; Dear old girl; You must have been a beautiful baby; It's the dreamer in me; My reverie; Old folks; Don't be that way; Mr Gallagher and Mr Shean; The moon of Manakoora.....AHI.

OLD MASTERS - Vol 2:

.....Lazy; It's the talk of the town; What's new; If I know then; My buddy; I ain't got nobody; Mister Meadowlark; Imagination; A gal in calico; But beautiful; And the angels sing; On the Atchison, Topeka and the Santa Fe.....AHI7.

OLD MASTERS - Vol 3;

.....Pretending; These foolish things; On behalf of the visiting firemen; One sweet letter from you; I want my mama; So in love; Sweet Lorraine; The one I love; Baby, won't you please come home; Who's sorry now; How soon; I'll see you in my dreams.....AH24.

HOLLYWOOD SINGS -Vol III (The Boys and ~~Girls~~).

.....One track only in this album - I'm falling in love with someone - FRANCES LANGFORD AND BING CROSBY.....AH 69.

BING - THE EARLY THIRTIES - Vol I:
Were you sincere; Snuggled on your shoulder; I'm sorry dear; I would if I could but I can't; George White's Scandals: Intro - This is the missus - The thrill is gone; My song - That's love - Life is just a bowl of cherries; Dinah; Can't we talk it over; Now that You're gone; I'm thru' with love; I found a million dollar baby; I've got to sing a torch song; Goodnight sweetheart.....AH40.

BING - THE EARLY THIRTIES - Vol II:
Where the blue of the night; Out of nowhere; If you should ever need me: Just one more chance; Too late; A faded summer love; Stardust; Dancing in the dark; Sweet and lovely; Many happy returns of the day; At your command; I apologise.....AH88.

BRUNSWICK.

SHILLELAGHS AND SHAMROCKS:
McNamara's band; Dear old Donegal; Who threw the overalls in Mrs. Murphy's chowder; It's the same old shillelagh; Two shillelagh O'Sullivan; The Donovans; Did your mother come from Ireland; Where the River Shannon flows; The Rose of Tralee; When irish eyes are smiling; With my shillelagh under my arm. St. Patrick's Day parade..... LAT 8106.

A MUSICAL AUTOBIOGRAPHY:
Muddy water; Mississippi mud; My kinda love; I surrender dear; It must be true; Wrap your troubles in dreams; Out of nowhere; Just one more chance; Stardust; Sweet and lovely; Where the blue of the night; Paradise; Please; Just an echo in the valley; I don't stand a ghost of a chance with you; Learn to croon; Down the old ox road; Thanks; Black moonlight; The day you came along; After sundown; Temptation; Love thy neighbour; May I; Love in bloom.....LAT 8251.

A MUSICAL AUTOBIOGRAPHY: Vol II:
I love you truly; June in January; Love is just around the corner; It's easy to remember; Soon; I wished on the moon; Silent night, holy night; I'm an old cowhand; I can't escape from you; Song of the islands; Pennies from heaven; Sweet Leilani; Blue Hawaii; The one rose; There's a gold mine in the sky; My heart is taking lessons; I've got a pocketful of dreams; Small fry; Mexicali Rose; That sly old gentleman; Alla en El-Rancho Grando; Tumbling tumblweeds; Only forever; Did your mother come from Ireland; Yes indeed; Lullaby..... LAT 8382.

TWILIGHT ON THE TRAIL:
Twilight on the trail; Tumbling tumbleweeds; The singing hills; Empty saddles; A roundup lullaby; We'll rest at the end of the trail; Deep in the heart of Texas; Be honest with me; Goodbye, little darlin', goodbye; Riders in the sky; The old oaken bucket; Clementine;.....LAT 8253.

HOME ON THE RANGE:
When the bloom is on the sage; I'm an old cowhand; There's a gold mine in the sky; Mexicali Rose; Silver on the sage; Take me back to my boots and saddle; My little buckaroo; Cool water(a); Along the Navajo trail (b); You don't know what lonesome is; Blue shadows on the trail;
with (a) The Andrews Sisters. (b) The Andrews Sisters.....LAT 8152.

SONGS I WISH I HAD SUNG:

April showers; When my baby smiles at me; My blue heaven; A little kiss each morning; Prisoner of love; Ain't misbehavin'; Paper doll; This love of mine; Thanks for the memory; Blues in the night; Mona Lisa; Memories are made of this; .....LAT 8138.

BING - A MUSICAL AUTOBIOGRAPHY OF BING CROSBY:

Muddy water; Mississipi mud; My kinda love; I surrender dear; It must be true; Wrap your troubles in dreams; Out of nowhere; Just one more chance; Stardust; Sweet and lovely; Where thenblue of the night; Paradise; Sunshine cake; Play a simple melody; Sam's song; Gone fishin'; In the cool cool cool of the evening; Ya'll come.....LAT 8051.

Please; Just an echo in the valley; I don't stand a ghost of a chance with you; Learn to croon; Down the old ox road; Thanks; Black moonliht; The day you came along; After sundown; Temptation; Love thy neighbour; May I; Love in Bloom; Whiffenpoof song; Now is the hour; Galway Bay; Faraway places; Mule train; Dear hearts and gentle people; Rock of ages. LAT 8052.

I love you truly; June in January; Love is just around the corner; It's easy to remember; Soon; I wishes on the moon; Silent night; I'm an old cowhand; I can't escape from you; Song of the islands; Pennies from heaven; Sweet Leilani; Blue Hawaii; The one rose; McNamara's band; Sioux City Sue; Begin the beguine; South America take it away; Blue skies; Alexander's ragtime band;.....LAT 8053.

There's a gold mine in the sky; My heart is taking lessons; I've got a pocketful of dreams; Small fry; Mexicali Rose; That sly old gentleman; Alla ob El-Rancho Grande; Tumbling tumbleweeds; Only forever; Did your mother come from Ireland ?; Yes indeed; Lullaby; Swinging on a star; That's an Irish lullaby; Don't fence me in; Yah-ta-ta, yah-ta-ta; It's been a long long time; The bells of St. Mary's; Put it there, pal..... LAT 8054.

You are my sunshine; The waiter and thenporter and the upstairs maid; Deep in the heart of Texas; Wait till the sun shines Nellie; Walking the floor over you; White Christmas; Moonlight becomes you; The road to Morocco; Sunday, Monday or always; Pistol packin' mama; San Fernando Valley; I'll be seeing you.....LAT8055.

WHITE CHRISTMAS - Selection from the film;

The old man; Gee, I wish I was back in the Army; Sisters; The best things happen when you're dancing; Snow; Blue skies; Mandy; Choreography; Count your blessings instead of sheep;Love, you didn't do right by me; What can you do with a general; White Christmas; BING CROSBY, DANNY KAYE, PEGGY LEE,etc.....LAT8044.

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BING CROSBY first played the game of golf in 1930, at Lakeside, Hollywood,while he was working in the Paul Whiteman musical film, The King of Jazz.

Bing plays off a handicap of five and has played against some of the most famous people of the 20th century, including the late President John F. Kennedy, whom he beat but waived the five-dollar bet on the 18 holes. "I suppose you are bucking for some Presidential appointment" Kennedy said. "What job do you want ?"

"Well, is it true that every year your Treasury mentake all

the old soiled paper money and burn it ?" asked Bing.
"Yes".
"Well, I'd like to be the guy who takes it down to the furnace!" Bing's eternal partner, Bob Hope (who has his own tournament two weeks later than Bing's) has in the past had plenty to say.....both about Bing and his golf, and the tournament.

Of Crosby the golfer, he has said:
"I have a great photograph of Crosby posing with his club. It looks like Piggy and Twiggy. But he does cut a handsome figure on the golf course. With clothes like that he must throw away his laundry and wear the bag." Of the tournament, Bob says: "Man, it's so exclusive you've got to own your own ball just to enter. Crosby would have won it last year except for one stroke. They caught him rubbing it off the scoreboard."

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The latest Bing LP - out mid January - SONGS I WISH I HAD SUNG (the first time around) I know is a re-issue, but if you didn't get it the first time around, to quote the song title - "Here we are again" Yours sincerely missed it the first time but he has got it now and it is a beaut!

I like the notes on the back of the sleeve - all by Bing - and if I may, for the benefit of those who haven't got around to buying it yet, I would like to quote from the sleeve.
Says Bing:- Singing these songs after the famous singers who made them a part of our standard popular catalogue reminds me somewhat of the coon dog who persisted in the chase long after the quarry had been treed and bagged. "He's just running to get his feet sore," his owner said sourly. Well, maybe that's what I am doing. Certainly I have no hope of embellishing these songs, nor do I dream of adding lustre to the rich nostalgic patina which already surrounds them. Let's just say it's my way of paying tribute to the people who introduced and popularized them - people who for one reason or another are particular favourites of mine, and, I'm sure, of the world of music lovers.

Really, it seems rather fantastic that special identification should be necessary, linking singers with songs, but maybe for the sprouts it might be wise.

APRIL SHOWERS of course is the song of the immortal Jolson. No man in my memory could generate such electricity in the theatre. Even in the closing days of his glorious career I have watched him sing for youngsters who had never seen him or never heard of him. He would sing four bars and create such infectious excitement that it would be tough to get him off after half a dozen songs. Of course he made many great songs hits - this one just happens to be the one I like best.

You know Gene Austin sang a lot of songs that sold a million records or more, and this is when there were only a million or so phonographs in the land. But MY BLUE HEAVEN, I am confident, must have been his biggest.

Rudy Vallee broke trail for all us crooners. He took "table singing" up on the bandstand, and with blazer, megaphone, and a Yale education, pioneered a lot of great hits. The one I have chosen to sing probably wasn't his biggest, but I think it was one of his best - A LITTLE KISS EACH MORNING.

I worked with Russ Columbo in 1930 at the Cocoanut Grove. We were in the Gus Arnheim band together. He played violin and sang - I sang and commuted to Agua Caliente. I am sure if Russ had lived, he would have been a big, big star. Talented, fine musician, he was a most attractive and appealing fellow. PRISONER OF LOVE was very big for him; in fact it was his theme song.

AIN'T MISBEHAVIN' is a kind of joint enterprise. Fats Waller wrote it - wrote the lyric anyhow - and certainly it was identified with him, but really no more than with Louis Armstrong, who sang it far and wide. Both great men, great artists - i'd settle for either one myself.

When the Mills Brothers first came out of Ohio, I worked on the New York Paramount stage with them, in their first theatrical engagement. They were a tremendous hit, those wonderful fellows, with their fresh, unusual arrangements, and engaging personalities. Through the years we've been fast friends, and I remember well how happy I was when their record of PAPER DOLL was such a smash.

I suppose if you ask ten different people what was their favourite recording of Frank Sinatra's, you'd get ten different answers - the "The Thin Gin," as I call him, (that's Gin with a hard G) has been connected with so many great songs and has made so many great records. For my taste I like to go back a bit, when he was with Dorsey. He didn't have the authority or the flexibility that he has now, but he sang simply and with affecting sincerety, THIS LOVE OF MINE.

It's just one of those inexplicable vagaries of show business that a fellow like Bob Hope - a fellow of sharply limited vocal powers - should wind up with one of the great songs of the past 25 years - a song so great that it has even survived thousands of his wheezy renditions. I'm thinking of THANKS FOR THE MEMORY.

Johnny Mercer is one of the cleverest men I know. He's great as a lyricist (he can and has written great melodies too), and he sings the blues like nobody. I like everything he ever wrote, and I go back quite a piece with Ole Jawn. But I think you must agree with me that BLUES IN THE NIGHT "will get it when it's almost gone".

I like to think of Nat Cole as a real strolling player - never pressing, never seeking for obvious effect, singing like he wanted no applause, cared little whether anyone was listening or not - singing because he liked to sing, because he liked the song. This fellow creates a wonderful mood anytime he works, I believe. In his recording of MONA LISA this is particularly apparent.

And so we come practically up to date, up to Dean Martin, and MEMORIES ARE MADE OF THIS. You know Dean really doesn't have to sing to make it. He's a good comic, good straight man, hoofer, exuding charm from every follicle of his tightly ringleted Romanesque "noggin". This fellow can play the love interest and win the girl. Actually his sining is just for lagniappe, and what makes it unique is his style, which is all his own. Sometimes I think he takes a litre or two of Ovaltine before a recording date, and leaves a call to be awakened at the "turn-around". I used to be known as a relaxed type singer, but this lasagne lover makes me look like a Prussian drill-master. This boy is as loose as ashes, but what he does is mighty nice, and mighty pleasant.

Lookin back on this line-up I see it's male and I've overlooked the chicks. Well, that's another album, or Dinah and Clooney will be furious.

THE LAST ROUND-UP

also to be found on Columbia DB I894

"BING magazine takes a last look at the Febuary I970 Crosby scene"

ROY CHAPPELL VISITS NORTH EAST ENGLAND

The early days of Febuary were made a little brighter in the North East clubs by the visit of ROY CHAPPELL, who, according to his business card is "A VOCAL ENTERTAINER WITH A "TOUCH OF'THE RINGS" - If Roy visits your area try tocatch his 'act' - it's highly enjoable - I managed to catch him twice, first at the JUBILEE CLUB, Walker, Nr Newcastle, and the SHORELINE CLUB, South Shields, on both occasions joined by club members Jim and Hazel Moore, and at the 'Shoreline, by Jarrow Bing fan Harry Cook - Roy delighted both usand a crowded club with a whole range of great numbers, and of course Crosby-type tunes were much in evidence, a magnificent version of WHERE THE BLUE OF THE NIGHT is a regular feature of Roy's act, also LOVE IS JUST AROUND THE CORNER andother great standards of the 30's - in the next issue, with Roy's co-operation we'll be publishing a fuller picture of Roy and his career together with a full page photo - Roy visits the North East in March again and work schedules permitting, yours truly will be on hand to cheer lead our ICC ambassador of song - Keep up the good work El Royo"

STOP PRESS NEWS FROM CANADA .....JEAN PAUL REPORTS

RCA Victor have pressed a package of 4 I2" LP albums to commemorate the CFCF RADIO STATION GOLDEN ANNIVERSARY I9I9 - I969, it's called THE PEOPLE'S STATION, CFCF RADIO 600. The package number is SPC 407 and it contains two tracks by Bing, JUST A GIGALO and YOU TOOK ADVANTAGE OF ME, which came from the collection of our good friend Jim Kidd who is a top brass of the station and a great fan of Bing's. Unfortunately only 5,000 copies of the album set were pressed and it is already a complete sellout.

WHITE CHRISTMAS/THE FIRST SNOWFALL (British release) MCA 45 MUII 7

Released just in time to catch the Christmas sales, the latter title was a very important first release for British collecters and fans and what a delightful number it turned out to be, not unlike THE MUSIC OF HOME, at least the words gave me that feeling - Recorded on November 22 I955 at the same session that gave us CHRISTMAS IS A COMIN', THE POSSIBILITIE'S THERE, and THE NEXT TIME IT HAPPENS it will be thoroughly enjoyed and catalogued among such other easy on the easy items of Crosbyana as ALL MY LOVE, IT'S A MARSHMALLOW WORLD, which were also products of the great early 5o's tracks which form a highlight of so many of our collections - I wonder incidentally who many members share my view that Bing sort of went all to pot recording wise in the mid 40's, or perhaps a little earlier and came back with a bang around '47 to hit a wonderful run of great recording years which lasted well into I956;

Overseas members who'd like a copy of MUII07 should send me the equivelrnt of UK currency I2/- and I'll see they get a copy..

Club members should note REG BRISTO'S new address - 7 GREENMEADOW CLOSE, CWMBRAN, MON NP4 3NR - and we take this opportunity of wishing Reg all the success in theworld in his new posting..

DAILY EXPRESS Thursday Jan 29. 1970

THE ROAD TO TERS BY BING AND BOB .... New York, Wednesday

At a cost of two million dollars, the old firm of Hope and Crosby were back in business last night. You could almost scrape the nostalgia from the "stalls" and there was hardly a dry napkin in the place - The Waldord Astoria.

They sang a duet of songs from their 'Road' films and, as usual gagged about each othes voice.

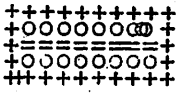
"Forgive him Irving" said Bing. "It's obviously your bedtime" said Bob.

The 2,ooo diners felt entitled to run the gamut of emtions.They had paid £400 a head to be there. It was one of those big hearted benefit nights, beloved by Americans, syncopated with snetiment and patriotic salutes.

Sufficient stars turned out to revive the Hollywood movie industry, enough silver braided general's like NORSTAD, WESTMORELAND and O'DONNELL to stage world war two all over again, and a galaxy of astronauts including ARMSTRONG, BORMAN and SCHIRRA.

It was a gala arranged by Hope in aid of an 80 acre medical centre tobe built at Palm Springs, California, in memory of General DWIGHT EISENHOWER, whose widow Mamie had come up from Georgia - "She came by train,only beating the 747 by a day" cracked Hope.

When Hope picked up the £30,000 bill for fo d he said; "The hotel's so exclusive even the dumb waiters have an I.Q. of I4o"



JOHN BASSETT says a sincere thankyou to all the members who wrote saying how much they enjoyed his recent contribution to "BING" magazine

DON'T FORGET THE BOOST "BING" CAMPAIN WE ANNOUNCED IN THE LAST ISSUE - SEE PAGE 29 Nov 1969) - CLOSING DATE IS APRIL 20th - DON'T MISS THIS OPPORTUNITY TO WIN ONE OF THE EXCITING PRIZES OFFERED IN THE CAMPAIN

BOB ROBERTS
Bob's Stores
56 Thorold Road
Chatham
Kent
ENGLAND.....

.....for a complete proffessional and reasonably priced quick service CROSBY TAPE SERVICE, we can recommend none to beat "El Bobo"

RADIO SHOWS, TV SHOWS including THE HOLLY-WOOD PALACE - Bob has probably the finest catalogued collection of Crosbyana in the U.K.

....a S.A.E. will bring you full details direct from Bob himself

AUSTRALIAN NEWSLETTER

Compiled By:-
T.J. Northrope
90 Lloyd St.,
West Heidelberg 3081
Victoria, Australia

Australian Rep.:-
K.G. Hyde
21 Carbeena Parade,
West Heidelberg 3081
Victoria, Australia

Greetings for the New Year to all I.C.C. members and readers of BING where ever you may be in this great big world, especially to all our Australian Members. Also many thanks for the words of good will and advice you have given me on the production of Australian Newsletter, as a vital part of this great BING mag. of ours. If BING is a little late in getting to you this month, then blame yours truly, for what with holidays, and a daughter getting married etc, I'm a little behind. However on with the production!

Letters and Comment for this quarter.

I received a very nice letter from Frank Murphy late December, but unfortunately, I had to forward it on, so cannot give it in its entirety, but briefly, Frank forwarded me a letter to be handed on to Norman Banks, MBE, in which he was invited to become an honourary member of I.C.C.; The gesture was very well received by Crosby members in Australia, and as this was the first honourary membership offered in Australia, we were aware of the privilege given, and are humbly grateful. However, to cut a long story short, Norman had left for one of his numerous overseas trips in his capacity as Director, Public Affairs Dept. of Radio 3 AW in Melbourne. On his return and within a couple of days, we received the following letter from him, written in his usual humble and quiet manner, and which I proudly copy for you all now.

Dear Mr. Northrope,

Just a brief note to thank you for your kindly letter and enclosure, both of which have been read with tremendous appreciation.
I deem your invitation to become an honorary member of International Crosby Circle as a very high compliment and I most gratefully accept the honour you wish to bestow upon me.
With every assurance of co-operation wherever possible,

Yours Sincerely,

Norman Banks.

P.S. Have just returned from overseas, hence the belated acknowledgement.

Thank you Norman, we are really proud of you, and what you have done to keep the image of your friend Bing and of course, our Honorary President, in the eyes (and ears) of our great Melbourne public. And we know that you are sincere in your statement that you will co-operate wherever possible. Just keep up the wonderful work you are already doing and the Old Groaner will not be forgotten.

Tom Northrope.

"THE GOLDEN MEMORIES OF BING ON RADIO"

(1930 - 31 Part 2)

After the Rhythm Boys had dissolved their contract with Paul Whiteman in June of 1930, they left the Band in Seattle, Washington, and took up an engagement at the Montmarte Cafe of Hollywood Boulevard, in Los Angeles, California.

At the completion of their engagement, in July of 1930, Leonard Goldstein, a manager and booking agent, later a famous movie producer, got them a booking with Gus Arnheim Orch. at the famous "Coconut Grove" of the Ambassador Hotel, in Los Angeles at a fee of $350 a week. This was $150 less than their Montmarte fee, and $250 less than their weekly earnings with Whiteman, however, if they were a success, a rise plus a bonus was in the offering.

They were engaged to work in the band, singing choruses and to work the floor specialties during the dance breaks.

The Rhythm Boys were an immediate success at the "Grove"and were often featured in the two hour nightly Broadcasts (10pm to Midnight, 6 Nights a week) which was aired "live" from this venue.

These Broadcasts were a "Showcase" for all "The Groves" talent. The two resident bands, Gus Arnheim and Carlos Molinas Latin Group, and featured among others, such vocalists as - Russ Columbo, Donald Novis, Jack Smith, Beautiful and talented Loyce Whiteman, female vocalist, (no relation to Orch leader, Paul), "The Ambassadors" - (A trio comprising Phil Rapp, Geof Gill and Jack Smith) and the Rhythm Boys.

During this period, Harry Barris again turned his talents to Song-Writing, having previously composed some dozen or so minor epics, some of which were featured by the Rhythm Boys on Records and Broadcasts with Whiteman; And in collaboration with Gordon Clifford and Gus Arnheim, who wrote the lyrics, came up with "It must be True" which he had written especially for Bing. Jimmy Grier made a fine arrangement, and this was the first of an impressive list of songs, written by Barris and arranged by Grier, especially to be sung as solos by Bing with the Arnheim Orch.

This song is believed to be the First Bing Solo to be heard on Radio. It really hit the "jackpot" with the Radio listeners and with the crowd at the Grove, and more and more "Air" time was being devoted to Bing Solos and less and less to The Rhythm Boys.

Barris followed up in the New Year with a further song success - the great "I Surrender Dear", Bing himself working on the lyrics with Gordon Clifford. The song suited Bing's unique style and voice, and became a smash hit and an all time Crosby Classic and was featured on many Broadcasts from the "Grove". Another Barris song featured by Bing at this time, of the same tender, yet passionate type as "I Surrender Dear", was "At Your Command" which Bing treated in the same relaxed and semi-dramatic manner, lulling his listeners with his deep husky notes, at times almost a whisper, half-talking, half-singing, wooing and winning his audience and his listeners, sharing his experience, as he poured his heart into the song, each listener feeling he was singing to then, and for them alone.

Unfortunately, to the best of my knowledge, there are no "Dubbs" or transcriptions in existance of these Broadcasts, at least among the known Crosby collectors, although some collectors are in possession of Tapes and Transcriptions of The Gus Arnheim Coconut Grove Orch. from about this time, but none of the vocals feature Bing or the Rhythm Boys. However all lovers of Bing fervently hope and pray, that if they do exist, somewhere, sometime, they will see the light of day and we can all share the enjoymentand thrill of hearing Bing in these Broadcasts which were surely his most formative years.

During his 10 months at the Grove, The Rhythm Boys and especially Bing, had built up a huge Radio following and with the coming of fame, expected the rise and bonus, as promised.

The Golden Memories of Bing On Radio (cont)

When it was not forthcoming, they argued with Abe Frank, the manager, who flatly refused to give them a bonus or a rise as originally agreed, claiming that the Rhythm Boys had, by their continual and annoying absences, financially and professionally embarressed the management. This was no doubt true, up to a point, as they had been getting a bit "browned off" with the long hours and no rise, despite their enormous success and the swelling of the crowds nightly, and had been careless on more than one occasion about reporting back on time after their days off on Sundays. and Mondays.

They were working hard and playing hard. It was a "dead-lock" - Abe Frank refused point blank to pay the bonus and rise - and the boys refused point blank to continue unless they did get the promised incentives and refused to continue and so walked out, never to return as a Trio. Abe Frank immediately reported the breach of contract to the Musicians Union and had the Rhythm Boys placed on the local Musicians "black-list" (which made it impossible for them to be engaged at any place where Union Musicians were employed). It was obvious to the boys that the "Rhythm Boys" were all washed up and so they agreed to break up. Thus ended another stage in the career of Bing on Radio.

Although it is intended that here we confine ourselves to Bings career in Radio, it is noted that is was during Bing's stint at the Grove that he married Wilma W. Wyatt (Dixie Lee) an established Fox Screen Star and singer - the date, September 29th, 1930; the place - The Blessed Sacrament Church on SunSet Boulevard.

Also during this period, Bing was contracted to Mack Sennett to make a film short (to be shot in a week) for the sum of $750 and an option to make 5 more with a rise in salary if the first was successful.

(To be Continued)

HOW TO REJUVENATE OLD 78R.P.M. DISCS

BY ADRIAN FOWLER

Almost ever collector has, at one time or another, come upon a badly wanted item in a junk shop, which showed every indication of being unplayable, much to his chagrin. Certainly, if a disc is badly scratched or scored, or constant playing with a steel needle has worn away the shellac from the grooves, then there is very little one can do about it. However, if the disc is dusty, grimy, bruised and not deeply scratched, don't throw it away but make an attempt to "revive" it by the method I have used on several occasions, with a good deal of success.

While the reproduction, after treatment, may not be top quality, at least one can, in the majority of cases, enjoy pleasant listening until a better copy comes his way. As an example, during my early collecting days when my Bing collection was pretty meagre and I just could not afford to let any disc pass by, I picked up a copy of "I like to do things for You" in a local junk shop and it's condition was dreadful. When I played the disc, it was noisy and distorted and I was resigned to consigning it to the rubbish bin. Then I decided to make an effort to improve it and was subsequently delighted with the result. When I eventually obtained a mint copy I gave my original to a friend who considered it to be of VG quality. So don't despair, give it a try, you've got nothing to lose but a bit of time.

Firstly, the disc must be thoroughly cleaned. Use a soft nail brush or tooth brush that has lost its stiffness, and a little kitchen detergent in warm water. Lay the disc on a clean, flat surface and work the detergent well into the grooves with a circular motion. Keep the detergent away from the label as much as possible because the detergent could soften and subsequently damage the label. Now wipe off all the detergent with a clean damp kitchen sponge. Squeeze out the sponge in fresh water and wipe over the disc thoroughly.

How to Rejuvenate Old 78 R.P.M. Discs (Cont)

Repeat two or three times then carefully wipe the disc with a clean, soft cotton cloth until dry.

The next stage requires the use of fibre needles and a reasonably heavy pick-up arm. Use well sharpened, top quality fibre needles (Imhof needles are excellent). Do not use cheap thorn needles which contain abrasive silica which, in turn, will only damage the disc. An old H.M.V. or Garrard PU arm, designed to accommodate steel needles, is suitable. If you do not possess such a unit, then an old portable gramophone will be quite satisfactory.

Insert a fibre needle, place the disc on the turntable and start playing. After a short time the point of the needle will be worn off and distortion will become pronounced. At this stage replace the needle with a sharpened one. Make a mental note of the approximate distance travelled by the time the first needle had "cut out" and commence playing again from this point. Depending upon the condition of the disc, the needle may require replacing 3 or 4 times or more, during the first run through. Repeat the above procedure until the stage is reached where a fibre needle will track right through without wearing out, as evidenced by absence of distortion. The fibre needle procedure is the most important phase of the treatment and perseverance is absolutely necessary. The purpose of the fibre needles is to remove embedded dirt and steel filings, which they do admirably.

The final stage is polishing. Use sparingly a mild silicone/wax type of furniture polish and buff with a soft cloth. Do not use any polish containing alcohol or abrasive as they will cause irreparable damage to the disc. Lastly, play the disc several times with your normal equipment. After each playing wipe the disc with a soft cloth and, with a small camel hair brush, carefully brush off any wax adhering to the stylus.

The above procedure, while it may seem to be long and tedious, is well worth the trouble and you will be pleasantly surprised with the result. In conclusion, I trust this article will be of some use to fellow collectors who have a number of poor quality discs in their collections....

CONTENTIOUS CORNER: Reply to "ARE CROSBY COLLECTORS SELFISH?"

"THE CASE FOR THE DEFENCE" By 'Merry Pason'

Dear Sir,

In reference to your question posed -"Are Crosby Collectors Selfish?"

Taken as a whole, I believe "Crosby Collectors" to be among the most un-selfish collectors in the world and certainly the most un-selfish among all record collectors. True, there is a tendency among the Big collectors of this "Crosbyana" to hang on to those few really rare Bing items, which by sheer hard work, diligence, and often ingenious means, have have been able to, by one means or another, obtain, over the years; but surely you cannot blame them for trying, as collectors, to retain something "exclusive" for themselves? I believe this is the aim of every collector, be it of records, coins, stamps or art etc. Why should Crosby collectors be any different? No, I do not regard this as being unselfish. While there are collectors, there will always be a certain amount of "restricted" items, for one reason or another.

Firstly, there is always a question of "trade" value. The big collector who presumes he "has it all", suddenly finds that someone, somewhere has a rare performance, which his own collection lacks. Naturally he wants it, but he finds to obtain it, he must be prepared to supply one of his "rare" and "exclusive" items in exchange. Supposing he has been foolish enough to have been "big hearted" with all his exclusive material, passing it on to all and sundry; he now finds himself in a position where he has nothing "exclusive" to exchange for his want; all his items now being common-place, and therefore he misses out on a rare item for his

Contentious Corner "The Case for the Defence" (Continued)

own collection.

No,you cannot pass this off as supposition. It has happened. I can vouch for this from my own bitter experience. Furthermore, the big collector has to run the risk of the unscrupulous character who not only passes on your rare items indiscriminately, but has a "pirate" pressing made and sells it to all and sundry at grossly inflated prices, which means that, not only are you being robbed of its "trade value", but other collectors are being robbed financially. There have been instances of this over the years and, in fact, this "double-cross" was perpetrated on a genuine big Bing collector quite recently.

In these days of tape recorders, the genuine, new Bing admirer virtually "has it made". If he just wants to enjoy hearing the many (previously almost impossible to obtain) performances of Bing, he can be kept happy for many years, per the unselfish generousity of such people as Bob Roberts, who is a really big Bing collector and a genuine, sincere and dedicated man. Bob offers many rare Bing items on tape to all I.C.C. members at a very reasonable and realistic price.

Is this selfish? Certainly not! And, I might add, Bob is not the only one who will supply such excellent service, if one takes the time and trouble to "shop" around. No doubt, as you suggest, it has taken Bob and others a lifetime of hard work and probally a small fortune to collect such a massive collection of Crosbyana, so is this selfish on their part?. Of course not all of the big collectors are as generous, but there are many who are, and remember, that in any barrel there are always a few "rotton apples". Most Bing collectors, from my experience, are like any other collectors. They do not mind supplying a "copy" but jealously guard their"originals".

I think that this answers your main question. As to the other questions posed, I would like to briefly reply:

(a) Perhaps we do tend to, in many cases, over value our rare Bing items, but just try bidding for some of them in an open Auction!

(b) In many cases, such as"blow-ups", it is better for the Crosby image that these are not made available to all and sundry!

(c) I claim emphatically that 90% of all Bing collectors, collect for the joy and pleasure gained from hearing the magic of Bings voice. The balance is made up of dealers, who merely collect for the "business" profit involved, and a very minute percentage (thank goodness) collect just for the sake of having a rare performance which other collectors want. These people are detested by all. They are not the least bit interested in Bing, only letting you know they have the goods you want, but will not part with it under any circumstances and insist on keeping it all to their own little selves - Little people, with sadistic minds.

(d) In the realm of Crosbyana, if what you refer to is a complete collection of every performance given by Bing (apart from his commercial disc issues), I say no, and this is what makes the collection of Crosby so interesting and fascinating- to strive to obtain as much as one possibly can, in a life time.

(e) This has always been a most vexing question and I'm afraid it is up to the individual. Many of our loved ones are as fervently fond of Bing as ourselves, if not more so, and in the event of our untimely departure, would not part with our collections under any circumstances, at any price, even under the most drastic circumstances. I know personally of at least one instance of this.

(f) True, Bing (and the great "Satchmo") have, to my mind, possibly more than any other singer or recording artist ever,helped to bridge the generation gap. Please don't"knock the rock". It is giving a whole new generation an interest in Bing which otherwise may never have happened. More and More younger people are becoming interested in Bing, as our Hon. Sec. Frank Murphy can verify.

Even if you don't personally like him doing this material, you must admit that if it helps the younger fry to take an interest in him, its a good thing, and you never

(Continued at end of Australian Round-Up)

AUSTRALIAN NEWSLETTER

AUSTRALIAN "ROUND UP"

By Our Aust. Rep. Keith. G. Hyde

Since the last issue of Bing Mag. I am pleased to report that we have had quite an airing of Bing on our TV screens. Bing as guest on two Hollywood Palace shows, (both repeats); The show of 26/11/66, when Bing opened with "Mame" and closed with a glorious rendition of "Sunrise, Sunset", and sang a medley of "Road" songs with guest - Dorothy Lamour.

The other show of 26/9/68 when he opened with "If you are looking for a Man" and closed with a terrific "Mod" medley with Jeannie C Riley and Bobby Goldsborough.

The wonderful Bing Special (23/10/68) with Guests - Bob Hope, Jose Feliciano, Dorothy Lamour, Stella Stevens and Diana Ross and The Supremes. This show was, in my humble opinion, the best Bing TV Special since the one he did in London on 12/11/61. This show had everything. Bing was in great voice either singing solo with "That Sunny, Funny Face" or with Bob Hope in the comedy duet, "Believe me when I say you're looking great", and with Jose Feliciano in the wonderful "Mama don't allow" epic, but for me, the highlight of the show was the closing"Mod" recording session when Bing joined his guests in a medley, singing "Do you know the way to San Jose Eleana Rigby", "By the time I get to Pheonix", "Fool on the Hill", "Gentle on my mind", "Hey Jude","And I love Her","Those were the days" etc. Bing and his guests obviously loved every moment of this medley which apparently germinated the idea of "Hey Jude -Hey Bing" L.P. and I'm sure that every Bing lover worth his salt and who saw this sequence enjoyed every minute of it and was hoping it would go on for hours and was disappointed as I, when it did'nt. The younger generation obviously respected and enjoyed the opportunity of working with Bing and everyone appeared to be having a "Ball". Incidently, I would be interested to know if Edward Towler saw or heard this special, and if so, what were his reactions!

The same week the Bing Special was shown, we also had a Bob Hope Special and "Veritas" the acid critic for Melbourne Truth wrote - (Quote)

"Bob was a fizzer, Bing was beaut! The Bob Hope Special was, in my opinion, a big let down. I had hoped for top rating comedy but found myself completely bored after the first ten minutes. But the"Bing Crosby Show" was a winner. Bing and Bob Hope worked well together and proved they still can be recognised as one of the best double acts in the business. Then of course, there was Diana Ross and The Surpremes - and these girls, especially working with Bing, were really surpreme.These performances alone were worth the switch to Aunty's Channel. I have often said that too many programs are called "Specials" without being anything special, but in this case, Bing Crosby turned on a special treat for all those who took the trouble to ignore the commercial stations and visit Aunty Two."(Unquote.)

The Melbourne Listener In reported:- (qoute)

"In the language of Television the word "Special" has a precise meaning, more technical than descriptive. It means the opposite of "Series" - rather than spectacular or unique. So when we get a "Special" that is really SPECIAL- most people who watch TV professionally are lost for words. - An example of this was The Bing Crosby Show on the A.B.C. last night. It featured the worlds top most entertainers in an hour of sheer first class, not a moment - wasted, super entertainment" (unqtote)

Well, theres a few words to go on with! Now hands up those who think Bing should desist in singing the songs of and performing with the younger Mod generation? Please do Not include me among the "squares" who live in the past and do not want to see Bing get 'with it'! Who knows, in a few years time these songs may become Bing Classics and the critics will say - 'But nobody sang them as well as Bing !'

AUSTRALIAN ROUND-UP (Cont.)

Over the last few months we have also had several old Bing films seen on TV here -"White Christmas", 'Man on Fire", 'Mr. Music", and that block - buster of its day, "High Society". In a survey ran by this Mag. some years ago, this film was rated by members as being among the best ever made by B ing, therefore it is interesting to read the T.V. guides film critics report on this film in 1970. (quote)

"High Society" stars Bing Crosby, Grace Kelly, Frank Sinatra with Celeste Holm, Louis Calhern, John Lund, Louis Armstrong. Directed by Charles Walters and based on Phillip Barry's play 'The Philadelphia Story; M.C.M. 1956. In the language of the socialite, Tracy Lord, 'Yare' means the very best. Despite its impressive credentials, it is sad to report that the film is not exactly 'Yare'. It is a remake of the 1941 movie, 'The Philadelphia Story', with Grace Kelly replacing Kattie Hepburn in the role of Tracy Lord; Bing Crosby moving into Cary Grants shoes, as ex-hubby C.K. Dexter-Haven, and Frank Sinatra cavorting in Jimmy Stewart's Oscar winning role as the brash reporter, Mike Conner. Beyond changing the locale from Philly to the Millionaire play ground, Newport, adapter John Patrick has kept the script and dialogue virtually intact, while producer Sol Siegal has added an original Cole Porter score. Why, then, isn't it 'Yare'? In the first place, actress Kelly in her last film before becoming Princess Grace, is cool, beautiful, but lacks the gawky energy with which Kattie electified Tracy. Bing is comfortable enough as a singing millionaire (as only a singing Millionaire can be) but a Grant he is not. And while Jimmy Stewart was all gangling goodness, Sinatra seems like a dead end Kid in the wrong end. However, Cole Porter's score, for all that,it is not one of his best - gives the film its best moments, Bing and Frankie in a song and dance number "Did you Evah"? (in which Bing outshines and outsings Frankie) and the Great Satchmo doing an eye rolling duet with Bing, to the tune of "Now You Has Jazz" (worth seeing alone for this). Less fortunate, but far more popular, was another duet, 'True Love' warbled innocuoiuslybut pleasantly by Grace and Bing. These moments and the occasional line which sparkles are those when the film is really 'Yare'." (unquote).

So much for the film critics - As for me, I rated it one of the most enjoyable and entertaining films ever shown on T.V. but then I'm inclined to be just a little bit biased.

On the Disc side, Bings releases rated the following headlines in the 'T.V.- Listener In.' (quote)

"BING CARRIES IT OFF - THOROUGHLY MODERN. Bing Crosby has always been tops at handling the throw-away, catchy, tongue in cheek pop song - and he has not lost the knack.Listen to the newest Stateside Album, 'Thoroughly Modern Bing'. He has seven such songs and he tosses them off with humour, style and communicating enjoyment -'Talk with the Animals', 'Ding Dong, the Witch is dead', 'Chim, Chim, Cheree', 'High Hopes', Thoroughly Modern Millie', 'My Friend, the Doctor', 'Puff the Magic Dragon'. Add a few more somber but still bright numbers, like 'Love is Blue', 'Up, Up and Away' and 'Whats moreAmerican' and you have a disc of bouncy lasting engaging music. Bing has lost a bit offthe edge of his voice, but the style, and 'know how' is still there. The arrangements by Bugs Bower are full of fun and thats the main thing! Bing can still carry it off and retains that magic appeal that so many of the never boys lack. (unquote)

Of Hey Jude- Hey Bing, Listener In-T.V. writes:- (quote)

"BINGS BACK WITH HIT PARADES!"

Remarkable is hardly the word for Bing Crosbys new London Album, 'Hey Jude - Hey Bing', on which he sings a crop of current hit paraders. Its 47 years since crosby made his first recording - yet he is STILL singing well

Australian "Round - Up"(cont)

enough to be rated on his remarkable ability and not just on nostalgic appeal. THIS IS A GOOD ALBUM. True the voice seems a little lack lustre these days, but after all, he's 65. The famous Crosby lazy style has slipped a bit towards tiredness, but the timbre is still there, and the delivery and timing have lost nothing. A lot of the drive comes from the first class Jimmy Bowen Orch and Chorus, but Bing rides it easily and lets it carry him along. The songs represent some of the best of recent hit parades with one oldie, "Its all in the game" tossed in for good measure.

Mr. C. proves beyond all doubt, with this album, that he is still a force to be reckoned with, in the field of modern "Pop" and can still show the younger generation how to present a song. Buy it! You'll like it! (unquote)

Local Radio, 3KZ, gave an hour to Bingo for some of his better known Christmas songs, and was well received, as it usually is.

Well, that seems to cover the Bing scene from here at present and it seems that Bing is still 'tops' in our favourite field of recordings, so till next issue, when I hope to be able to report on a new "Amos" L.P.

Cheers Keith Hyde.

Contentious Corner "The Case for the Defence" (Continued)

know, it just might improve their appreciation of music and sheer artistry, even in the field of Mod "Pop" music, whereas in any other field of music, there is both good and bad. For myself, I love Bing doing this stuff and this gives me a darn good reason for it!

(g) In conclusion, if we are as selfish as you imply we may be, on our departure from this world, we could always have a clause inserted in our Will, so that all of our Bing items to be destroyed or buried with us. This has'nt happened yet, not to my knowledge! But who knows?

Gentlemen, I rest my case!

Also in the post, was a reply from Sth Aust, published herewith:-

Dear Editor,

In reply to your Contentious Corner article in the last BING issue, I would like to add my own humble thoughts. But firstly, are you dinky-di or are you just stiring? Although there are some very good thoughts in the article, they also contradict each other! But if it draws constructive criticism, then it is doing a lot to help us younger members of ICC, and that is your intention no doubt.

I am a younger member of the Crosby Collectors, having started only about ten years ago and therefore can sympathise with some aspects of the article, never-the-less,it would be foolish and selfish to think that collectors give up their rarer items just for us Johnny-come-lately's, but I have found that the great majority of collectors I have met in my small experience, can be very generous, particularily if they are friendly with the younger member. In my case, I have received much in the way of early Radio shows, practically all the disc, which of course are impossible to get now; all this on tape given freely, but with my promise not to let it out to anyone without his express permission. This I have kept, and because of the genorosity of this 'big' collector, would rather lose my right arm than break my pledge. But,of course, this is not always the case. Recently a very big Adelaide collector lost a lot of rare material due to the unscrupulous act of a big overseas collector. I do not think that we overvalue our material. From the prices seen here and overseas, with USA being the highest, I sometimes think we tend to under value. One last thought, the younger members of Crosbyana will be helped, but they must learn to work for themselves. This rare stuff cannot be just placed in their laps! All the best to you and to your column, from a contented Croweater from Adelaide.

FROM THE SCRAP ALBUM

BOB HOPE by Bing Crosby

When I was asked to write a piece about my old friend Bob Hope, it looked like a good way to get some things said without being interrupted by his wisecracks. I would be able to criticise and appraise the ham on the hoof. Say anything I wished. Call a spade a shovel, or hew to the mark and let the chips fall where they would.

Then I heard that the tricky editor had invited him to scribble something about me, too, not knowing, of course, that he can't write anything but the "X" he signs to his oversized paycheck.

Under the circumstances, I decided to be prudent. There are laws against libel, and Hope's just the kind who'd try to make a buck that way. Therefore, I decided to write only the truth - aware, naturally, that the truth would hurt most. This was planned to be a thorough piece, and article in depth; but that proved patently impossible. You cant just dive in shallow water.

To start, he's not even Bob Hope. His name is Leslie Townes Hope. His defence of this will be that I'm Harry Lillis Crosby, not Bing. But my nickname came honestly. I certainly did'nt go through the phone book looking for names like Packy East which he used once as an amateur boxer. Later he became known as Rembrandt Hope - he was on the canvas so much. When fans asked how his boxing career was coming, he'd say, "Three and Three". "Won three and lost three, you mean?" they asked. "No," he explained. "Knocked out three times. Didnt show up three times". Thus he began his acting career in a horizontal position.

Now he's right back there. Getting along in years, you know. We have to let him take things easy. However, in our new picture, "Road to Hong Kong", he makes use of all his acting talents.

He pulls Joan Collins and me in a rickshaw, flies with an outboard motor strapped on his back, swallows live fish and rolls his eyes at the usual quota of cuties. On good days he even sings and dances. Altogether the same versatile performer he was 21 years ago when we first started these "Road" Pictures.

I have worked in seven 'Road' Films with him. During filming of Panama and Frank's 'Road to Hong Kong', the Crosby family shared a big house in the country with the Hope family.

Actually, I have a deep affection for old Ski Nose. You have to work with himand live with him, too. I'm never offended when he calls me, Money Bags, Old Flab, the Groaner and such terms of endearment. But don't let him kid you about money. He's got treasury specimens that are out of print!

When he pauses after telling a joke in that delayed action timing style of his, its not to cue the audience to laugh. He's counting the house to make sure the promoter doesn't short-change him.

The same with golf. He counts his score and wins on the first tee. But he makes losing money to him fun. If your winning he resorts to psychological warfare, tries to unnerve you with seemingly innocent little remarks such as, "That never should have hooked into the rough. You followed through beautifully", or "You were robbed on that putt. Your line on the break was perfect". Next thing you know you're concentrating on your follow through and your putting line when its your left hand overworking.

He 100 per cent extrovert. Got to have an audience.

FROM THE SCRAP BOOK (cont) BING CROSBY by BOB HOPE

Writing about Bing Crosby is a job for a historian or a mathematician, not a comedian. To record his early beginnings, you have to consult the old, old books. So let's skip the dust of antiquity and start with our first meeting.

Let's see. I was a Boy Scout and helped an old lady across the street. It turned out to be Crosby. In a cracked voice he said, "I'd give you a dime, young man, but I just invested it." The dime which I did'nt get grew and grew. Over the years, with compound interest and investments in oil wells, gadgets and orange juice, it became Fort Knox.

Meantime Harry Lillis Crosby, feeling he should be thankful for his good fortune, developed an emotional frog in his throat. The frog learned to sing. It sold millions of phonograph records and, despite the big ears of its owner, became a star of Films and TV and a sportsman. Which brings us to the five furlong pole at Del Mar race track. Crosby riding a horse named Khyam, is lost in the pack. Although he owns the track, he realises he's slipping. The fans will murder him....

Seeing me lying in a haymow with a pretty girl wearing a sarong, he dismounted and asked, "Is that timothy or alfalfa?". I told him no, it was Dorothy Lamour. Seeing his sad plight, I agreed to say a few words with him to the crowd before the microphone. The crowd loved me. A Hollywood producer was there. He asked if I'd like to do a picture called "Road to Singapore." "Of course we would," said Crosby cutting himself in. He's been cutting himself in eversince. He and the frog hitchhiked with Dottie and me through five more "Road" films.

And that brings us to the 18th tee of Wentworth Golf Course in Merry England. I was over there to make "Road to Hong Kong" for Norman Panama and Melvin Frank, and keeping in condition with a bit of golf. As misfortune would have it, Crosby was there too, caddying. What with raising a second family, he said he needed the money. For face lifts, things like that.

Suddenly the frog starts to work singing a song called "Teamwork" by Jimmy Van Heusen and Sammy Cahn. Its a gay thing about friendship, teamwork and pulling together, about all the "Roads" we'd travelled together. After a performance like that I could'nt say no to him. Besides, it turned out he owns a big hunk of the picture. Thats why you'll be seeing him again in "Road to Hong Kong" with me and Joan Collins. You'll recognise him easily. He's the one stealing the money - and from me - as usual.

A LONELY AMERICAN Because he was a lonely American, I took him into my home. The Hope family and the Crosby Family are sharing a big manor house out in the country, near the studio. And believe me, its nice having him around - to share golf balls, do the laundry, things like that.

One day he took the laundry into a launderette and was back in 10 minutes. "Washed already?" I asked, proud of his efficiency.
"Nope", he said in that cowboy drawl he learned on his Nevada ranch, "they refused it". I told him this was a very funny gag. "Why don't you use it on your show!" he said. I did - but I didn't have the heart to tell him - 30 years ago.

Thats why he's famous for his relaxed manner. Its an act to hide the big joker inside. And Its not true that he's unfriendly. If he looks at you blankly, as though your a zero, just think of the other zeros going through his mind - and the figures and commas and dollar marks to the left.

Salary is not important to him anymore. "I'd rather have a good part any time", he says, meaning a good part of the profits.

In "Road to Hong Kong" we get shanghaied into outer space and land on a distant planet. Its supposed to be a gag, but the real reason is Bing is looking for more property to buy. And having two families of children, it's not a bad idea. A one-man population explosion like that owes something to the rest of us!

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AUSTRALIAN NEWSLETTER brings this issue of "BING" Magazine to a close, if you've enjoyed the contents, why not drop us a line saying so - most of all tell your friends about the I.C.C. for a prosperous club means a more successful magazine for you the clubmembrs - see you all in early May....

HERE LIES LOVE

WORDS BY LEO ROBIN
MUSIC BY RALPH RAINGER

Vera + Marie

THE BIG BROADCAST

WITH

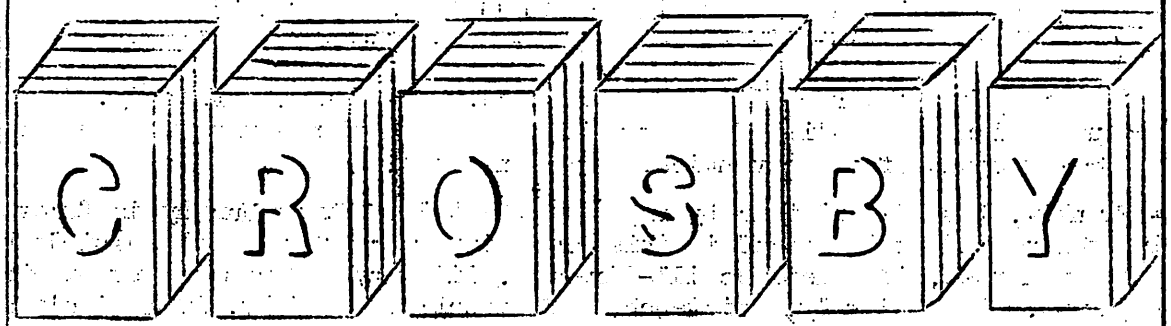
STUART ERWIN • BING CROSBY
LEILA HYAMS • BURNS & ALLEN
KATE SMITH • MILLS BROTHERS
BOSWELL SISTERS
ARTHUR TRACY (THE STREET SINGER)

VINCENT LOPEZ AND HIS ORCHESTRA •
CAB CALLOWAY AND HIS ORCHESTRA

FROM THE PLAY
"WILD WAVES"
BY WILLIAM FORD HANLEY

A PARAMOUNT PICTURE

REG BRISTO'S



CHRONICLE

"STRAIGHT FROM THE SHOULDER -
RIGHT FROM THE HEART"

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INTO THE SIXTH DECADE OF THE PEERLESS VOICE

Well now, how the heck did I get out here, all alone ? Frankly, I don't know, but as long as I still get through to my good friends that make up the wonderful Crosby scene of the Seventies, I care not how!

+ Frankly, I said: and thereby may hang the tale. Frank Murphy is forever searching for new ideas to stimulate this great interest of ours and possibly he feels that my honest, if sometimes ill-directed, literary efforts deserve their own separate, albeit lonely, existence. Flattering, possibly, if I didn't have a lingering suspicion that it is an effort to make sure that the blame goes to whom deserves it! Frequently, my columns of inordinate length (but, you MUST admit, of unparalled originality!) have straggled on through the main publication BING to the extent that readers have been totally unaware of where the REG BRISTO COLUMNS begin and end. And when I neglect to read the reference books at my disposal and say, for example, that John Scott Trotter accompanied "My Isle of Golden Dreams" - the indignant letters will come to me - and not to FRANK MURPHY!

+ Mind you, I've never said that about "Golden Dreams" - nothing so heinous as that. But you'd still be surprised at the letters I get at the slightest slip in mentioning, what is it? one record in about 1600 tracks! And that's good. GOOD, I say. It never fails to warm my heart that there are people so versed in Crosbyana that they can spot the slightest slip. Bing Crosby deserves such unwavering studying and devotion. Let me say, too, that I do NOT make what is known as "deliberate errors" to promote correspondence. No, my friends, any errors are purely accidental - or due to ignorance! I boast not.

+ Seems the end of a decade, or rather the beginning of a new one, has prompted all people in the newspapers to hark on the past decade - and what promises for the new. I don't care so much about man reaching the Moon, colossal achievement that it was. That England won the World Cup was also a warming achievement. That the Beatles got the O.B.E. stirred me not at all.

+ But that we went on listening to Bing - and that he, bless him, went on recording throughout the 60's WAS something to make the decade worthwhile - even if it made us all ten years older. As we bow into 1970 my main thought is of wonderment. Wonderment that this grand man is still on the scene, still a household name to conjure with, whether or not you are in the I.C.C. His name is still magic, from the youngest to the oldest. You still have only to say "Bing" - and nobody, but nobody says; "Bing who?" And now we are in the magical sixth decade of the peerless voice and personality of Bing Crosby. Perhaps I'm counting chickens somewhat, for we have no guarantee that Bing will go on recording in The Seventies. But we do have one guarantee - W E will be listening to him, we will go on listening to his voice from the 20's, the 30's, the 40's, the 50's, the 60's, and, I fervently hope, the 70's. Gee Whiz, with a little encouragement, I could start writing about Bing Crosby!

+ Yes indeed. It may strike you with horror - it may strike you with delight! - but the truth is, I just haven't started yet! Bing's voice has sustained me - yes, that is the right word - since I first heard it, and that is a lot longer than I care to contemplate. Then I learned what sort of man he was. I learned he had a personality to match his otherwise unmatchable voice. I learned, constantly, of the great, kind, generous things he has done throughout his life. I learned how completely unspoiled he remains despite his unique, unparallelled, career. His devotion to his family, paternal, maternal - and to his own family. I met men who have done what I have yet to do - met Bing in person, and confirmed that all these things are true about Bing Crosby. Yet always, despite the romantic ballads, he has remained essentially a man's man....

Ah, my friends. One of these days, I'll really make a start writing about Bing.

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+ Crosbytide, or Christmastide - they're synonymous - has come and gone and happily, we had our usual Bing offering. Many of his records were heard over the air, one of his happy films preceded the holiday, and on New Year's Eve, we saw the great man with his old buddy, Bob Hope.

+ I don't suppose its surprising that a lot of people confuse the films "Holiday Inn" and "White Christmas" & I tend to do so myself. A member of the family, studying the Radio Times said: "White Christmas again! We had that last Christmas - might have made a change this year."

+ "Oh, and why not. Let's have it every year," I replied, "but as a matter of fact, it is a different Christmassy film this year...."

+ "No, " said the offspring, "this is the film in which Bing sings 'White Christmas'. I remember it so clearly from last year."

+ "That was 'Holiday Inn'," I patiently replied, "in which Bing sang the memorable song for the first time on screen - 1942 to be precise. The film 'White Christmas', although certainly containing a couple of choruses of the song is entirely different - has Rosie Clooney and Danny Kaye, not to mention Vera Ellen." Naturally, I had sorted it all out beforehand - cannot let the "amateurs" think father is not right on the ball!

+ The film is, of course, quite a "fairy story". I mean - can you imagine Bing and Danny, or anyone other males for that matter, being half-hearted about Rosie and Vera Ellen, especially in some of the gear they wore in that film! No, its asking a bit too much, I fear. The cloying sentimentality of the old General and his inn going bust, the regiment (or was it a whole division?) responding to Bing's appeal and turning the whole thing to a howling success, wants a bit of whacking for fable-ism. But who cares ? Here were four great artists, including the world's greatest, having fun that we could so easily share. Bing singing, the girls looking delicious and the whole thing a great aperitif for Yuletide.

And, despite my remarks on the cloying sentimentality of the stern old general with, naturally, the true heart of (soft) pure gold, the song "What Do You Do With A General" voices some thoughts that have indeed come true for a lot of such men. The problem is very real - if they don't get themselves killed first. Imagine settling down to a routine, civvy, life after some of the epic campaigns that were conducted in the last shattering World War. Could anyone imagine what could be done with, say, General Patton, when the War ended ? The tough old warrior never had to face the problem, as it happened. Lesser ranks find it tough, but they can usually find civilian employment that doesn't demean their military rank. Very difficult for Generals, I imagine. Of course, some go into politics, e.g. General Eisenhower. In this country, they're liable to be appointed to public boards and corporations, running air-lines, railways, Transport Boards, and such like. Still, I'm getting away from Crosbyana - though it does show that even a frothy film can provoke more serious thoughts.

+ Like most of Bing's partners, Danny fitted in like a glove to the Crosby-style. Must be something about the man! Remember, too, that Bing never had his name solely as the star. He wanted others to share the blame! But, what about the credit ?

THE NEW YEAR'S EVE APPEARANCE

....then we had Bing repeating his last New Year's Eve appearance on B.B.C. television. This time in the company, of course, of his long-time colleague, Bob Hope - who's show it was, to be quite truthful! Although the show was highly enjoyable - and certainly not to be missed - it lacked a certain sparkle, I felt.

+ Bing's vocal contribution, I fear, could only be regarded as "token", though I hasten to add that "When The Red, Red, Robin" came over in good style. It was noticeable that there were no close-ups of Bing - perhaps on orders! When the show was sub-titled as something or other "1931" my heart leapt at the thought of "Just One More Chance" or something else of that era. But it was not to be... Bing and Bob did a nice "old-time-buddies" duet, with amusing comedy interludes. There is no doubt they "like working together", as their song said. But we've known that for over 30 years now.

+ It is difficult to justify my earlier remark that the show lacked a certain sparkle when some of the artists are considered. George Burns, for example, another contemporary of Bing's in the truest sense. Didn't he appear in "The Big Broadcast of 1932"? In all these years George has never ceased to be funny. His timing is probably the best of anyone in the business - though that is a bold statement when you consider Bob Hope himself, Jack Benny, Schnozzle Durante and a few others - all incidentally, of the vintage years. We did see George Burns and his late, "daffy" wife Gracie Allen, in "We're Not Dressing", too. Incredible pair....and George can still be relied upon to hold the audience in the palm of his hand.

+ Perhaps even more startling than George Burns, however, was the appearance of Martha Raye, the irreverently known in days gone by as the girl noted for her large "north and south" - to introduce perhaps just a modicum of decorum! Always attractive, mind you, despite this formidable oral feature.

+ And here, damme, was she looking almost as young as ever - as young almost, as she looked in her hilarious films of the Thirties. Seems impossible to me, but it was her all right. How is it done, this eternal youth business ? And, did you notice, it was the roguish Martha who introduced the only "innuendo" into the show! Bob, in his burlesque magician routine asked her to lie on the couch (for the levitation experiment so beautifully ruined by Martha). "I thought you'd never ask," came back Martha.

+ The show was made, clearly, with English audiences in mind, judging from many of Bob's cracks.

+ Bing and Bob seem to have an esteem and affection for the contemporary group, Diana Ross and the Supremes. They were in this show and we've seen them before appearing with either Bob or Bing. They showed up well in this show, especially Diana's duet with Bob himself. A very acceptable show - but I still feel, didn't really get set alight for some indefinable reason.

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"WE STARTED THE NEW YEAR RIGHT": (Cont)

+ I had been aware for some time that a move was on the cards for me by reason of a new potential appointment in my workaday employment. But I was hardly prepared to be told a week or two before Christmas that I would take up this new appointment on January 5th - and still less prepared to hear ON CHRISTMAS EVE that a house had been made available for me at the address given. We spent a nail-biting Christmas itching to get on with arrangements but that was, of course, out of the question until the morning of Dec. 29th. From then on things moved so fast that we were in danger of losing control! My main concern, as you may guess, was to remove with the greatest care:-

(a) my records, tapes, equipment, &c.

(b) my files, notes, and suggestions for this issue.

+ Everything else, including food, as Schnozzle once said, became secondary!

+ But everything went smoothly: no records broken (shellac ones, I mean), equipment of all kinds intact. In fact, so far as we can tally up at the moment the only casualty was one broken tea-pot lid. Gas and electric boards all played their part nobly and we were "okay for sound" (and light) dead on schedule. Connecting up the equipment was, naturally, my first concern - while my wife struggled with the other effects! Accoustic properties have been established to be first-class - but more of that later, perhaps.

+ So, I was able to start my new job on Monday Jan 5th after a fairly easy journey of nine miles, instead of the 30 that would have been necessary from Cardiff. But if most things were propitious that first week, the weather certainly wasn't. The first morning it snowed....the second morning, it thawed about 5 a.m. and frose into a sheet of ice at 8.a.m. - when I set out and got stuck for ¾ hr. on a hill, able to neither up nor down, and thumping straight onto my back when I incautiously ventured out of the banger to survey the situation. The third day it was foggy. ....the fourth day, the weather seemed to have improved, BUT MY STARTER MOTOR PACKED UP. Fortunately, I could push a few yards to a slope and off I went. From the office, however, there was nothing for it but a PUSH by some hefty passers-by! Why oh why do even moderately modern cars have no starting handle for such emergencies ? The fifth and final day, the Friday, it thumped down with rain, turned to sleet and snow, then became foggy again, then a gale developed which cleared it all away. And, the sun did wanly shine at one period. Remember Bob Hope's remark, when telling a fellow American about our weather. The other chap said: "But we get all those things, too.." "Not on the same DAY," came back Bob. And he's so right.

+ So, we're unlikely to forget the day we moved to this address, are we. The first day of the Seventies decade. When I settled up with Pickford's foreman he said "Well, I hope you'll be happy in your new home....eh, this is the first removal I've done in the 1970's." I couldn't help remarking it was the first time we had moved in the Seventies, too.

+ To forestall your kind enquiries: yes, it is a desirable move. We like it very much and like everyone else, are anxiously awaiting the better weather when this new home will be even more desirable. But won't every home ? And you will remember, when your write, won't you ?

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wrong turntable speed! They irk me beyond endurance. It will be argued that I don't have to listen. And I seldom do. Why should I listen to their moronic choices when I have a large collection of records I like to think of as being in the reverse category!

+ Anyway, in the last issue I waxed ironic about Paul Hollingdale and his references to a Crosby record he had, presumably, been directed to include, as "coming from the Ark". No less than Stan White took gentle umbrage with me over this - saying that the record DID to all intents and purposes come from the Ark, metaphorically speaking (the record was, if I remember rightly "Sing a Song of Sunbeams"), and furthermore, that of all the disc-jockeys Paul Hollingdale was probably the kindest-disposed to Bing and his records. I fail, utterly, to see this but being at least fair, if not open-minded, I was prepared to think I should stop berating these harmless chatterers. Not that they ever hear about it, I suppose. And, to use another current phrase, they probably "laugh off the way to the bank", for I understand they get paid vast sums of money by the Corporation for their fatuous performances. They should at least try and make what they say accurate. In passing, that phrase "laughing all the way to the bank" - its often used these days to justify pop activities. As if the fact that a thing makes money is the sole criterion. Its certainly an important one, I'm under no illusions. Few people enter the entertainment industry in an amateur capacity! Even if, privately, we think that is the limit of their capabilities. But on that basis, prostituion and drug-peddling can be justified, if "laughing all the way to the bank" is a measure of an activities value. Still, I'm straying again.....

+ Despite my kindlier disposition, engendered by Stan White's admonishment, Paul Hollingdale, utterly, finally, and irrevocably and out of his own mouth, WITH A FEW DAYS, confirmed that, as far as I (and Bing Crosby!) are concerned, he is condemned for every! Amen. Well, I ask you? Did you hear him ?

+ On "Breakfast Special" (as always, I was listening to keep track of the fleeting time) he played Frank Ifield singing "Please". I'm not grumbling at that. But when it was finished, Hollingdale pipes up in that smug voice of his: "Ah yes, that old Crosby number from the film (wait for it) WE'RE NOT DRESSING, 1932!"

+ All right then: we're not all Crosby diehards - but he's broadcasting. Surely a little homework or checking should be done. We've been led to understand that broadcasting is an onerous duty, that facts are expected to be accurate, and so on. It may be that Hollingdale was talking off the cuff and doesn't use a script. I must say, I can't imagine that his balderdash could be written down - imagine how stupid you'd feel, copying such rubbish.

+ But the final outrage came about a week later when Bing's "You're The Top", with Mitzi Gaynor was broadcast, also in Breakfast Special. When it was finished, here comes old Hollingdale again: "Ah yes, I heard that number years and years ago - well, it seems years and years ago. 'You're The Top' with Mitzie Gaynor and

DONALD O'CONNOR!"

+ The wretched man doesn't even know the voice when he hears it! Stan, ol' friend, with all respect, he must be written off as a dead loss !

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BING CROSBY and BETTY HUTTON in Paramount's "HERE COME THE WAVES", premiered at the Paramount, New York on 27 December 1944. (Brunswick BING 9)

BING CROSBY with MARTHA RAYE (right) in Paramount's "DOUBLE OR NOTHING", premiered at the Paramount, New York on 1 September 1937. (Brunswick BING 3)

DOROTHY LAMOUR'S T.V. IMPACT

+ Many so-called "critics" amuse themselves these days by being satirical about the "wholesomeness" of Julie Andrews because, one can only imagine, her film appearances are devoid of the more fashionable vices considered essential in so many quarters today. It must amuse Miss Andrews when she reflects that "The Sound of Music" is, and is likely to remain, the biggest musical success the film-word has ever known. Whatever Miss Andrews's private life she doesn't believe in exhibiting it to the world - as some "film characters" now insist on doing. I got tothinking of Miss Andrews when wondering what today's film audiences would think of Dottie Lamour, the glamour interest of Bing and Bob's famous Road films - the Sarong Girl. I was thinking, as a matter of fact, despite the abbreviated sarong, the soulful ballads by both Bing and Dottie herself, there was never anything remotely starkly sensual - or sexual for that matter - about Dorothy Lamour and for that reason, no doubt, she too would be derided. Yet, I wonder.

+ Perhaps you saw the lengthy interview with Dottie on B.B.C. t.v. recently when she emerged not only as an exceptional conversationalist but also as a very dignified lady indeed. She remarked on the chaos reigning when a Road film was being made, that after learning her lines "like a good girl" it was all a waste of time for Bing and Bob "rewrote" the script as they went along. This really must have been the cast - fantastic as it sounds - for we've heard it from so many quarters now. Dottie, by the way, claimed credit for starting the Road films! She reckons she was having lunch in the Paramount canteen with Bing and Boh and an executive and said: "If you want a comedy starring Bing and Bob, put me in it too!"

+ Dottie made some rather cryptic remarks about the Road film made in England - when the lead was taken not by Dorothy but by Joan Collins. Without saying as much, she gave the distinct impression that it was, more or less, public demand that brought her into the Road to Hong Kong almost at the eleventh hour. Apparently there was indignant surprise when the public realised there was to be a Road film - with no Dottie Lamour. Sent for from England, she came here after some persuasion - and it was quite clear that the part offered her was not her idea of an appearance! When she told them, Bing said to Bob: "I told you you shouldn't have opened that can of peas!"

+ There was no doubting Dorothy's warmth when she recalled the fantastic fan mail she received when she did finally arrive here for the film - further evidence of the tremendous affection of the British public for the three principals of the Road films.

+ But easily the most striking part of the entertaining interview was when Dottie gave her views on some of the films being made today. She said quite categorically she would never appear in a salacious film. "I would much rather the public say: 'Dorothy Lamour? Haven't seen her for years' than have them remark on my appearance in such a film." What was striking ? Well, you will recall Bing said almost the same thing, quoted in the last issue of BING.

+"Old-fashioned"? I prefer"artistic self-respect".

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BING CROSBY ACCOMPANIED BY GUS ARNHEIM

THE LEGEND ON BING'S RECORD LABELS: ++++++++++++++++++

PREVIOUSLY DEALT WITH WERE:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.

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No. 5

With Gus Arnheim we are getting back to the grass roots of Crosbyana, for here in this case, as with Paul Whiteman and a few others, the legend was not truly as used for the heading of this feature. It was "Gus Arnheim & his Band" with vocal refrain! Still, we'll preserve the title, for all that.

+ To the newer members, Gus Arnheim is a shadowy figure only mentioned now in connection with Bing Crosby. To the veterans -- why, he's not much more! Yet he has a niche, as an album sleeve says: "Bing had just left Whiteman to strike out on his own, and was in the floor show at the Cocoanut Grove in Los Angeles. Arnheim was playing there then and Crosby appeared on a handful of recordings the orchestra made at the time. Its service in support of young Mr. Crosby gave the band an unlooked-for claim to lasting fame, and also preserved for posterity these samples of the talents of Bing as he stood on the threshold of his unparalleled success." Yes indeed....

+ And to hark back to the legend on record labels, it is true that Bing's name appeared, for the first time, on a record above the accompaniment. The record - "WRAP YOUR TROUBLES IN DREAMS", with "JUST A GIGOLO" on the reverse side. How clearly I remember buying this particular 78 - astonished to find Bing on HMV!

A further point of interest is that also with Gus Arnheim at the Cocoanut Grove was the singer RUSS COLUMBO, also making a name with his intimate, crooning, style and considered likely to become a very big name indeed. He alas, as most of you will know, was killed on September 3rd, 1934, when he was demonstrating an old gun in his collection. Not knowing there was still an old bullet in the gun, Russ pulled the trigger....

+ The time when Gus Arnheim was making his niche in history as one of the accompanists to Bing was, unbelievably end 1930 and early 1931 - when the Depression had America - and for that matter - the whole world in its grip. What a time to start an epoch-making career. Just another small facet of the incredible Crosby story on which you have probably dealt before.

+ Just a handful of songs - but until RCA came out with "Young Bing Crosby" a few years ago, the very devil to get hold of. The album is, of course, RD-27075, and Paul Whiteman is also featured. Perhaps even more important to Bing's career, Gus Arnheim's Band was broadcasting practically every night and this must have been a tremendous boost for Mr. C. It wasn't broadcasting on a national net-work - or coast-to-coast as they say in the States - broadcasting then as now in America is a vastly different proposition to what it is here. Every town, almost every district, in America has its own radio station. But Bing was heard by a wider audience - and it did seem that this success brought Everett on the scene with his subsequent approach to the big networks.

+ Actually, the stint at the Cocoanut Grove was a very profound time for Bing - he originally went there as a Rhythm Boy. The shenanigans of the trio poppping over the border into Mexico led to them missing dates at the Grove with the result that finally the owner had them banned and declared non persona grata with the musicians' union. And this as Bing has said, was the end of the Rhythm Boys.

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BING CROSBY Accompanied by Gus Arnheim. (Cont)

+ Indeed, falling foul of the Cocoanut Grove proprietor and therefore the musicians' union, was a very serious business indeed for the young Bing who, on a (seemingly) point of principle would not make the settlement offered, and for a time paid quite a price for his obduracy. Another very important fact of this Arnheim period was that he had not long married Dixie Lee - and had, therefore, the responsibility of a married man. Yet another offshoot of this fracas was his making of the Sennett shorts and here the M.U. stepped in with the result that they were made with pipe organs or choirs. Some of them, anyway. But as Bing so often says, he was lucky and things eventually ironed themselves out - thank goodness.

+ The Arnheim Band seems to have been a high-class band - as you would expect, playing in a high-class establishment like the Grove. It played essentially sweet types of what has been called "Society" dance music -- though like most bands of the type, was very capable of playing in a very rhythmic, attractive, "hot" style. Arrangements were good. I suppose a fair comparison, to my ears at any rate, for the Arnheim band were the sounds of Ambrose, Roy Fox and Lew Stone in this country. I have seen only fleeting reference to Gus Arnheim in books on the great bands of the 30's, usually because of jazz musicians who had once had a spell with Gus. Readers may be interested to know that, according to a postcard recently received from the States, the Cocoanut Grove still functions and as a matter of fact, the band of Freddy Martin, a 30's big-timer, is playing there today.

+ Truly the few records Bing made with Gus Arnheim immediately preceded the rocketlike impetus his career was suddenly to receive. And, in retrospect, his association with the Arnheim band was very, very, important.

+ The full list of 11 numbers is given below. You will note the jaunty, swingy, duet "Ho Hum" with Loyce Whiteman. And this seems to be Bing's first appearance on record with a lady. "Thanks to You" is a great number -- an example of the perfect vocal refrain, complementing a good band arrangement. Needless to say, as with all the numbers, Bing is in wonderful voice. "One More Time" gives a good illustration of the Arnheim Band's ability to play a commercial tune in "hot" style -- with a very good rhythm section. Here they are:

No.	Title.	Date.	Remarks.
1.	Fool Me Some More.	29.10.30.	Solo vocal.
2.	It Must Be True.	"	" "
3.	Them There Eyes.	20.11.30.	Rhythm Boys.
4.	The Little Things in Life.	"	Solo Vocals
5.	I Surrender, Dear.	19.1.31.	" "
6.	Thanks To You.	2.3.31	" "
7.	One More Time.	"	" "
8.	Wrap Your Troubles in Dreams.	"	Solo.
9.	Just A Gigolo.	"	"
10.	Ho Hum.	1. 5.31.	With Loyce Whiteman.
11.	I'm Gonna Get You.	"	Solo Vocal.

+ Solo = the two numbers which were solo numbers by Bing. Solo vocal = vocal refrain.

+ This list of records, and all others in this series, is taken from THE ROAD TO BING CROSBY DISCOGRAPHY, compiled by Ralph Harding, Fred Reynolds, Les Phythian, Bob Roberts with sometime assistance from others. I am grateful for their permssion to use it for this series.

HEY, HEY - LET'S HEAR

BOTH SIDES NOW!

In the last issue of BING, there was an extremely readable article by EDWARD TOWLER - and appropriately using the title of Bing Crosby's latest-issued album HEY JUDE, HEY BING - WHAT ARE YOU UP TO ? One pertinent line of that story read: "....strongest support for the album has come from those critics and authorities who are acknowledged as experts in their field...." Now, straightaway, Edward artfully disarms all but the most extrovert of us! For if we attempt to reply, the assumption clearly is that we consider ourselves, immodestly, as "acknowledged experts". A difficult situation to circumvent, is it not? For, despite my literary outpourings on a subject that never ceases to fascinate me - Crosbyana of course - I resolutely shy away from labelling myself as an expert. And I would be surprised if anyone else so named me!

B U T, I was one of those who, certainly to an extent, acclaimed the Hey Jude, Hey Bing album with clamour and enthusiasm.....so for that reason alone I too would pinch one of the titles from the album in question - the one you see above.

But, again, it is not that simple an undertaking. For how does one argue with a position, or viewpoint, that basically one shares? Its piquant, if not downright odd, to agree with Mr. Towler's views in the main, yet feel compelled to offer a - well, let's be amicable - a differing view. To coin a phrase, albums, like events, are liable to be affected by circumstances, are they not? So, as no doubt Edward wrote his story fully expecting some enlightenment as to why this album was "approved", I'm going to attempt to reconcile our views even if at the outset we appear to be on opposite ends of the scale.

NO RACE:

+ "The deplorable state of the music profession today" was another of Edward's sweeping condemnations - but as you will have read his story, I'll quote no more. But I mention that particular line because I shall return to it later. Of one thing we can be sure: I, and I'm certain, all other vintage-Crosby admirers plus a goodly share of the younger members of the I.C.C. would rapturously accept and applaud an album from Bing of the great ballads, the great standards, with musical direction by Victor Young, Lennie Hayton, J.S.T., Jimmie Grier, or any of those hallowed accompanists. Compared with Hey Jude it would, to use racing parlance, be a case of "no race"! Of that there can be no doubt. Edward's preference in that direction is our preference. Yet when he dismisses Jude as "puerile rubbish" I must protest that he makes the situation out in too facile a manner. It's not that simple, really.

+ The truest sayings of necessity become trite - they are repeated so often! Yet, indubitably we must face the fact that times have indeed changed! No matter what our enthusiasm for and devotion to the halcyon days of the great voice - they appear to be gone. Whether or not they will return, or the sounds will return, remains to be seen. Meanwhile, we have to make the best of a distasteful (possibly) job - even if, to an

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"BOTH SIDES NOW!" (cont).

extent, it means "joinin' 'em"! It may be that we would prefer to walk down the High Street wearing "Oxford Bags" - some of us might prefer to use gas mantle illumination - BUT few of us do! We accept that times have changed - and we conform. Now this is a wretched comparison, I know, for Bing's great style of bygone years has NOT been superseded by something better. I appreciate that.....but has the great mass of the modern record-buying public appreciated it? The question is rhetorical, of course. But the answer, whether it is palatable or not, is NO!

+ The record companies are commercial concerns which exist to (a) make money, and (b) please what customers they can only in order to ensure the success of (a). The companies were quick to appreciate that it is the gimmicky, usually talentless, single that either reaches a million sale in a month or sinks without trace that is their potential dividend-earner. The only really incredible thing about this situation is that Bing Crosby was that dividend-earner for such a well-nigh unbelievable span of years - the fact that no-one has sold nearly as many records as this incredible artist, or is likely to, no matter what rocket-like start they make....they make the same rapid descent.

+ In the record "hysteria" situation that has overtaken the industry since the mid-Fifties, it is even more remarkable that we have had such a tremendous number of Crosby reissues. He must be far and away the most re-issued artist - another distinction for Mr. C. - in passing. Even today, amid all the Top Ten hysteria, the companies still see fit to reissue his glorious records knowing, presumably, that the return these days will be steady and sound, though not rocket-like.

YOUTHFUL AFFLUENCE:

+ While the youth of today has great advantages - and most of them take them sensibly - the truth is that because of unusual economic conditions, they have become known as an affluent section of the community. As soon as that situation was weighed up, youth really became prey to the most savage and intense pressures - the main object being to get most of that money from them. The record industry was in the forefront! And it was joined on the bandwagon by the press, radio, t.v. dress-designers (or non-designers) and all sorts of fellow-travellers. One of the principle tenets of the brain-washing was that anything not youthful was "square", useless, and laughable, if not downright contemptible. It has achieved a fair measureof success, at that. So, if the companies persisted in issuing records of the Golden Age in the face of the onslaught that was being made from all interested, vested, quarters, they would be committing suicide. Having helped to start it, they have to carry it on until it dies of its own accord. But so far, this is no answer to Edward's onslaught! I'm afraid I'm an incorrigible rambler. But now a determined effort to press on.

NOT PUERILE RUBBISH, SURELY?

+ While I was pondering on this story my wife, and for that matter I, had a touch of 'flu and it happened that the lady of the house decided to go to bed for the afternoon. Thoughtfully she said that if I wanted to have some music on it wouldn't disturb her. So, I followed my favourite pastime - and the programme included "I've Got To Pass Your House", "The Very Thought of You", "For Love Alone", "What Do I Care, Its Home", "Lazy Day", "I'm Playing With Fire", "Let's Try Again" - oh, I really riffed through the shelf that day. Later on I took the "boss" in a cup of tea and she said: "I don't remember hearing those records before....they sounded lovely. You know, I'm beginning to understand what all you Crosby cranks are on about!" Now, of course, she has heard the records before - but probably not in the relaxed, reflective, manner in which she heard them that particular day. I slip this in as further evidence of my basic agreement with Mr. Tower. But this doesnot compel me to agree that "Hey Jude" is puerile rubbish. For a start, the orchestra most certainly is no pop-group but an extremely large and versatile outfit. Whether it is a studio set-up of seasoned sessioneers or really in the orchestra of Jimmy Bowen I don't know. Allowing for the fact that the tempo, or "beat" was inevitably the main plank of the arrangements, they are nevertheless, musical. The string passages in "Little Green Apples" would not disgrace Victor Young or John Scott Trotter. There are horns, zithers, and other unusual instruments audible. The very unusual arrangement for "Those Were The Days" has aroused a lot of

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"BOTH SIDES NOW" (Cont)

comment as to its traditional origin. The change from Dixieland style to a surging, cello-type of sound, is unusual, to say the least. Apart from the strings in "Green Apples", the lyrics surely offer a not unworthy sentiment? And I think the same goes for the lyrics of "The Straight Life" and "Both Sides Now", I will agree that the appeal of these songs is not immediate - but clearly, thought was expended in their composition and it is too facile to dismiss them as "puerile rubbish".

+ "Livin' on Lovin'", and "More and More" are, of course, inconsequential little rhythmic pieces, pleasant on the ear. "Lonely Street" and "Just for Tonight" are nostalgic, melodious ballads. The title song, as I said originally, will always puzzle me. Sounds like a piece of high-flown philosophy, more likely tha not pseudo - but with Bing's treatment is highly listenable and has a certain insistent appeal. I am tempted, at this stage, to say "the defence rests"! But there are other aspects....

BING, THE ARTIST SUPREME:

+ I said above that some of these songs had an appeal that was not immediate. Sure, when we first heard "Please", "Love In Bloom", "Here Lies Love" - the appeal was immediate. Yet that they were trite too would not be too difficult a case to prosecute. Songs were written more orderly in those days, more orderly than they are now. There was stanza A, stanza A again, a bridge B, and then finally, stanza A again. All nice and tidy, though it is worth nothing that some of Bing's early successes did not always followed this almost universally accepted formula. "Sweet Georgia Brown" doesn't, nor does "Someday, Sweetheart", "My Honey's Lovin' Arms" and many others. But in the main they did follow the formula. Nowadays, they most certainly do not.

+ Bing, or brother Larry, has remarked that they prefer to old make-up of a song "where you know where you are" instead of these modern songs that follow no particular make-upp Could this be a brave attempt to deliberately be non-conformist and trite. I'm sure Edward has listened to the words of "Both Sides Now" and "The Straight Life" - but was it before or after he described them as "puerile rubbish"? Thereby lies the rub..or is it nub?

+ Bing is the supreme artist. He is reluctant to fade. Some may condemn this. I never will. He admits that when there is a microphone or a camera around, he responds. And he's bound to. It's been his life....and now, whether he likes the set-up or not, whether he likes the songs or not, it offers an irresistible challenge to a true artist. He accepted the challenge in this particular album. He accepted the challenge - or he would truly have had to face oblivion as far as record potential these days goes.

+ Yet, great and generous man that he is, Bing never condemns any scene. Truly he is a living embodiment of the tenet: Live and let live. "The sprouts have taken over," he recently said, referring to record-making, "and good,bright,things some of them are doing."

+ My main enthusiasm for Hey Jude was centred in the fact that the old Maestro had taken on this contemporary idom - and shewn that it could be artistic. He succeeded magnificently, and I would not belittle the assistance he received from Jimmy Bowen in this instance. If we could wave a wand, however, and produce "Bing Crosby Sings Ray Noble" etc., well Edward, I repeat I'm with you. Its no race. Yet my final shot, for I must rest the case now for your sakes, if not my own(!) is that in this controversial album there is one over-riding, paramount, factor: IT IS B I N G !

+ Well now, I sincerely hope Mr. Towler (with whom I have acquaintance in another field) is going to write more - and that we can either answer or complement what he sayd, for such is the life-blood of Crosbyana.

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OH YES - A POSTSCRIPT -

"The deplorable state of the music profession today..." Thus Edward Towler, thus me on occasion, and certainly many of the people who write to me not only on Bing matters but on my other pursuit, "THE GOLDEN YEARS" magazine. The temptation so to describe it is almost overpowering. But such a description is not only wrong, it is grossly unfair. To categorize the moronic three-guitar-drums outfits that have dominated the pop scene these last few years as the "music profession" anyway, is misleading! True its a distressing fact that these untutored louts have made fortunes and received idolatry that makes the normal person flinch.....but they must not totally obscure the fact that there are hundreds of fine recordings available, made in faultless hi-fi stereo. The work of Frank Chacksfield, Stanley Black, Frank Pourcel, Mantovani, Norrie Paramor, Semprini and many others cannot be lightly dismissed. A very wide range of popular and light classical music is readily available - a lot of it at very reasonable prices. Their tremendous efforts have largely been overshadowed by the frenzied pop output - but the discerning listener-collector is well catered for. I think it worthwhile - as well as fair - to put that on record! The pun is not intentional.

+ But here again I believe I know what Mr. Towler was mainly getting at - there is little between the work of the above-named arrangers and conductors and the pop-groups. In short, good class dance orchestras have been well and truly ousted except for the occasional vintage reissue, grudgingly made! And that means a much larger slice of the population than either the B.B.C. or the record companies realise is seriously neglected and ignored to the extent that many potential record-buyers have long given up the pursuit in disgust. At least, that was the situation until fairly recently.

+ There are now encouraging signs of a return to a more musical form of popular music. True most of the big orchestras seem to be "playing Glenn Miller", but apart from this dance bands are getting a better showing. Even in the Hughie Green programme "Opportunity Knocks", a large band playing "Woodchoppers Ball" was a big success. The Syd Lawrence, British leaders of the "Miller cult" have appeared in a T.V. series as well as staged a successful concert in London for the Miller Society. Most surprising of all is the present popularity of GERMAN dance orchestras! James Last, the Saarbrucken Radio Dance Orchestra and several others are, oddly enough, now getting a good showing via the B.B.C. Meanwhile, Sid Phillips, Nat Temple, Billy Ternent - even Kenny Ball - are continuing to play good stuff, but precious little of it on record, or on the air, for that matter.

+ Still, the trend is encouraging - and I do maintain we do our cause a lot of harm by dismissing the whole music scene as rubbish. One of our leading "intellectuals" in the I.C.C. (he would excommunicate me if I gave his name!) is fond of saying that every generation makes, must make, its own pop heroes, or favourites. He gives Bing's lasting popularity as just another exception to the general rule by this great artist. And I think he's right....no matter what we say or do there will be little effect UNTIL the public itself turns to a better form of popular music.

+ Finally, I was a little sad that Edward took a swipe at the Tijuana Brass! Only my opinion, of course, but I find this extremely attractive and certainly one of the better sounds to emerge in the last 5 or six years. Here again, it is - in the case of Herb. Alpert - played tastefully by real musicians. That "soft" brass achieves some very fine harmonies, deftly yet sympathetically played. Not pop-group illiteracy. And Alpert's appearances on T.V., including the Command Performance, added to the outfit's charms as far as I was concerned with their modesty. I noted, for instance, that the leader announced they would play a medley of tunes "that have been good to us". They didn't brazenly announce their latest recordings! Am I in a considerable minority in liking this outfit and the sound it makes ?

PRESENTING YOUR OWN CROSBY RADIO PROGRAMME

+ Is that something you've dreamed about ? With the growth of local radio it could easily become a reality. Already a GOLDEN YEARS reader is presenting a very well-received 30 minutes progfamme on Radio Merseyside called "30 Minutes with the Thirties" - and of course, Bing features in the programme quite often.

+ We told you in the last issue of BING that young Mike Crampton and myself had the privilege of doing a short interview on the Maestro for Radio Leeds. Subsequently, Michael was invited back to the studio with the offer that he should do a half-hour's programme on Bing and his record.

+ And that's where the problem, probably, would come in: how would you go about it ? My favourite, or current, idea is to do a programme with a title like :

"Bing Crosby sings like this....."

+ Then I would select representative records of all Bing's various ventures in song: Hawaiian songs; cowboy or Western songs; jazz songs; carols and hymns; comedy numbers, duets; and so on. It would certainly provide a lengthy series. But how to do ONE programme on Bing? Seems a hopeless proposition. But I thought Michael Crampton tackled it in original style.

+ He recalled that a newspaper had recently printed several pictures of Bing Crosby shewing him in the 30's, 40's, 50's and 60's - and suggested it would be a good idea to play records progressively from each of those decades in his half-hour programme. This he did, and his selection of records worked out as follows:

1. Let's Do It!
2. Please.
3. Maybe I'm Wrong Again.
4. You Don't Have To Know the Language.
5. Walk Me By The River.
6. Now You Has Jazz.
7. A part of "All Alone" from the Longines Set.

+ As you can imagine, it added up to a very entertaining half -hour of Bing, with suitable commentary provided by Michael and the staff-man. One of the remarks of Mike's which struck me as being good radio was his statement that Bing had always liked to have a good guitarist around him - that it had been Eddie Lang in the early 30's - and later on Perry Botkin, and this preceded the record "Walk Me By The River", which of course, strongly features guitar.

+ Speaking of Perry Botkin, I was surprised to hear a dee-jay introduce a record by Harper's Bazaar (?) This really seems to be the name of a U.S. pop-group - the D.J. added that it was a very fine arrangement - by Perry Botkin!

+ If you think I always have something to tell about Michael Crampton I'm sure you'll agree its usually worth telling! He's an indefatigable Crosby plugger! Quite one of the most staunch.

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And what of Leslie Phythian, up there in Liverpool - the Goodison Park end, NOT the other! Bing has been featured on sports pages in connection with horse-racing and golf activities - but Les was responsible for Bing being strongly featured in the sports supplement of the Liverpool "Weekly News" complete with that great picture of Bing and Les shaking hands during the momentous Cockermouth meeting a couple of years ago.

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LES PHYTHIAN & BING AT GOODISON PARK!

And all in support of that non-American game - SOCCER! We've told you in a previous issue of how Les has promoted the regular playing of Bing's record of "Once More The Blue And White" at Everton's home matches. For non-football fans (there may be some), the Toffeemen play in blue and white. The Toffeemen? Oh, dear - that's the Everton F.C. Are we all clear now ?

+ I feel sure the story has been featured elsewhere, and perhaps the picture, otherwise I would love to quote it word for word. But I know a copy has gone to the Editor, so I won't risk duplication. Happily, Bing knows of this situation at Goodison Park - and I would suggest the next logical step is that Bing is grabbed for a personal appearance at an Everton home match, should he arrive here during the season. It would almost certainly be the first soccer match Bing has ever seen. Who knows -- perhaps he would go home resolved to boost the so far abortive attempts that have been made to introduce soccer to America. On the other hand, Bing's devotion to the all-American ball games is well known - though I'm one of those who believe that once you've seen soccer, you henceforth can't see enough of it! Bing's youngster, Nathaniel has, according to the latest tape, got a soccer ball!

+ To stray again from Crosbyana, isn't it truly fantastic that with practically all the world playing association football, America is the one glaring exception? The only continent that doesn't play the game - though of course, even that statement isn't true, for the South American states are among the most fanatical - as well as the most skilful -- soccer players in the world.

+ True, the cynics won't hesitate to tell us that despite America's soccer efforts being not only largely abortive, but ludicrous as well, they actually beat England 1-0 on one occasion in the World Cup! This was an event comparable to Brigitte Bardot knocking out Cassius Clay - with her fists of course. But discounting this freak event, one would imagine that a colossal state such as America would just have to play the game, if only for the sake of prestige. But what a difference it would make to the interest - and the gates! I fear they are more likely to take up cricket instead of baseball rather than forsake their own incredible brand of homicidal football!

+ But, be that as it may, Bing features largely on the Everton soccer scene, thanks to Les Phythian.

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"FROM MY MAIL" Cont:

"school" - but I've dealt with that elsewhere! Anyway, I'm sure you'll be interested in what Arnold wrote:

"In your writings in BING on the Leeds meeting your observations on me, hearing the 'Hey Jude' L.P. were perceptive indeed - and quite correct, I must admit. I am only luke-warm about the whole thing. In fact the first paragraph of Ed. Towler's article on p.16 expresses my own views almost perfectly. I do play some Crosby every day, but the proportion of contemporary Bing - say from 1956-7 onwards - is rather small. There are some notable exceptions, "Bing With a Beat" with Bob Scobey, "How The West Was Won", some of 'Country Hits' and a few tracks elsewhere. Anyway, to more pleasing thoughts.....How about the following titles forming an l.p. under the title of "Bing in Serious Vein" or perhaps, "Bing In Reflective Mood" -

"May The Good Lord Bless & Keep You" "O Perfect Day".
Swing Low, Sweet Chariot" Just One Word of Consolation.
With This Ring I Thee Wed. Chapel In The Valley.
When The Organ Played 'O Promise Me' Just A Prayer Away.
Where My Caravan Has Rested - Lullaby (from Jocelyn)
When Mother Nature Sings Her Lullaby - Anniversary Waltz.

+"My reasons for these selections are that they are (a) all excellent Crosby tracks, and (b) would group authentically under the titles I suggest, finally (c) none, except 'Just A Prayer Away' has been issued on microgroove in this country.

+ "Another album that springs to my mind that is grossly overdue is one of the rest of the Country/Western cowboy numbers that have yet to see the light of day on microgroove. Numbers such as :

Whistling in the Wildwood; Ridin' Down the Canyon.
Tenderfoot; 'Lone Star Trail; 'Its A Lonely Trail;
Along the Santa Fe Trail; Down By The Old Millstream;
Nobodies Darling But Mine; Poor Old Rover; I'm Thinking
Tonight of My Blues Eyes; Prairieland Lullaby; Feudin' & Fightin'.

+ There are others, of course. Wouldn't they be great under a title such as 'Under Western Skies'. They might even incorporate the word "folk" which appears so fashionable these days. (Steady Arnold: that's comin' close to 'if you can't win, join 'em!)

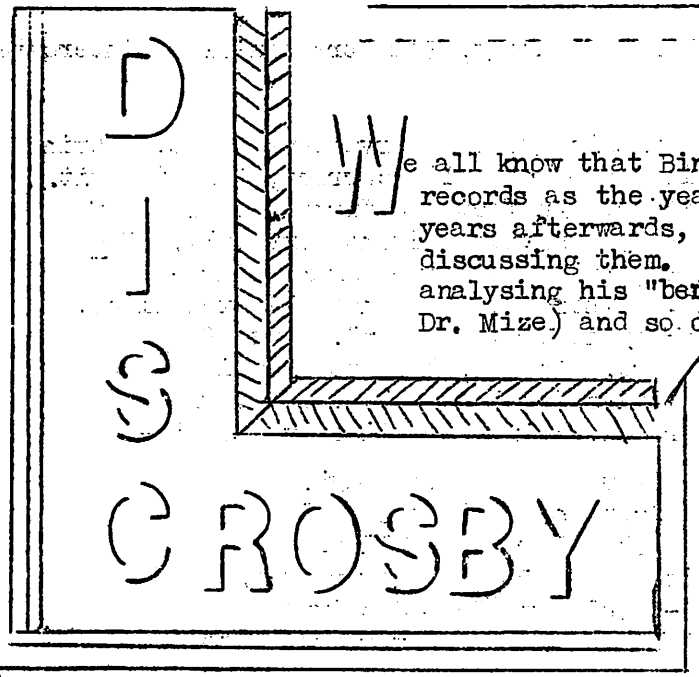
+ While on the subject of microgroove/78 issues, I wonder why it is that Decca (U.S. of course) and English also, have always, in the case of 'White Christmas' and 'Silent Night' issued on microgroove the 1947 versions of these two, when in my opinion, the 1942 tracks are much better. I know the arrangements are, musically, virtually the same, but Bing's vocals, presenting as they do his younger and better balanced tones, are so much better. I wonder how many of the millions of people who have bought 'White Christmas' in the past 10 to 15 years or so realise that they haven't got the original ? I feel this is a great shame....."

+ Well, that's Arnold Pope. He really delves ! I remember a friend and I kept playing the two versions of "White Christmas" (when we discovered there was more than one!) and you know, really one has to play them concurrently to get the differences! And, tho' Arnold is a non-contemporary man, the albums he did exempt still amount to a not insignificant output for an old-timer after umpteen years

+ As for Arnold's album suggestions: I'm sure he gets a unanimous vote. We must say again though that MCA (and behind them Decca still!) seem to have developed an aversion to reissuing Bing. They have still not acted at all on Leslie Gaylor's great string of suggested albums - and that is now a year ago. Some "new" reissues are urgently needed - even allowing for the fact that, as I've said elsewhere, Bing must be the most reissued artist in the world, ever.

+ Arnold did not finish there, but I must but will raise more of his interesting points - mainly about the Autobiography set - next issue.

ABOUT BING'S RECORDS - OLD, OLDER - AND NOT SO OLD !



We all know that Bing, when making all those hundreds of records as the years rolled by, had no idea that, years, years afterwards, admirers of his would be still avidly discussing them. Collecting and comparing "takes", analysing his "bending" of notes (to quote the estimable Dr. Mize) and so on. When Mr. C. was shewn the voluminous draft of "The Road to Bing Crosby", one of the diligent compilers told me, he looked at it with a kind of astonished interest - then looked reflectively at the ceiling and said: "I'm kinda glad I made all those phonograph records!"

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But, I repeat, he can have had no idea of just how much interest would be not only aroused, but sustained. If he had, perhaps we would have missed some of the more delightful touches.

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Perhaps he would have been a little more formal if he had been conscious, at the time of recording, that these records were going to pass into posterity, unlikely to be forgotten. Some of those delicious "asides", or ad. libs. may have been omitted.....And that would have been a great pity.

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\+ These things constantly occur to me during a Crosby record session. Only the other day I noticed, with interest, how Bing varied his pronunciation of the name : "Hawaii". Sometimes he sang it with a "W" in the middle. Other times he used a "V" e.g. Ha-Vi-ee. On yet another occasion he used: "Ha-VOY-ee". Of such things are the stuff of the dedicated Crosbyite.

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\+ On the other hand, supposing Bing did have an idea that his records might be esteemed in days to come. Unlikely, Bing isn't that kind of egoist. Yet if he had such an idea, it would he easy to imagine that he did some of these things with his tongue-in-his-cheek, metaphorically speaking! He might have said to himself: "This'll have 'em puzzled!" You notice, on the same lines, that often he had to sing the word, or name, "Mexico" - just as we all say it. Yet on just one occasion - as far as I can check - he used the true Mexican pronunciation: "Mek-y-Ko".

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\+ Some times ago I was observing that while Bing has had a dabble at many National songs, or song motifs. He had more than a dabble, understandably, with the Irish. A passing acquaintanceship with some Scots, Italian, French, Spanish and so on, yet had never taken a musical glance at the Land of Song - Wales. So many lovely songs that would have been further enriched by the Crosby timbre. "Bing Sings The Songs of the Land of Song" Hmm! Sospan Fach, All Through the Night, David of the White Rock, Cwm Rhonnda, We'll Keep A Welcome, the Bells of Aberdovey and, oh, many more.

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C R O S B Y (Cont).

+ Yet, a song which did not have a Welsh connection, but was a "natural " by its very title: "How Green Was My Valley" was never even issued here - or in Wales! I consider this a very fine record indeed - beautiful melody. One thinks automatically of Richard Llewellyn's great novel of the Welsh mining valleys of the same title - though as I say, there was not the slightest connection between Bing's song or the novel. Yet the association-of-ideas is inescapable.

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+ Bing, with unfailingly consistency persists in recalling "My Isle of Golden Dreams" as possibly the only record on which he sang tolerably well. This delightful Bingism is, of course, nevertheless quite ludicrous with anyone who has the slightest acquaintance-ship with his voice - and that includes everybody above, say, three years of age. I mean, of course, that one record could be selected out of so many as the ONLY one on which, says Mr. Co."I got some good tones..."

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+ Mind you, "Golden Dreams" is a great record. All I'm saying is, in effect, that its rather amusing that Bing should dismiss all the others! For instance, take that tremendous recording ; "Maybe I'm Wrong Again" - but of course, I'm being stupid now in naming just one, for in truth, I could easily name several hundred. But back to "Maybe..." for the time being. This is a good song - great melody line, with a resigned lyric which is the story of a lot of people's lives. I suppose I have this by half-a-dozen other artists - dance band versions mainly, with vocal refrains. By most standards, they are very good records indeed. Beside Bing Crosby's standard - they pale into insignificance. Bing sings this in that powerful early 30's voice which makes the label "crooner" so absurd.

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+ "That was Bing Crosby - singing 'I Positively Refuse To Sing!' - so ran the contradictory script in the early "short". Another of those good songs which Bing failed to put on record commercially, despite its being featured in "Weere Not Dressing". Another, of course, is "Auf Wiedersehen, My Dear" - easily one of my own favourite songs of all time. Just to listen to the majestic way Bing interprets this lovely melody is a joy for ever. "I know my heart won't beat again" - that line in the last stanza. Quite uniquely the Early Crosby at his best.

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+ And speaking of these tracks from the early "shorts" - not quite appropriate to "Discrosby" of course - reminds me of the great changes that have taken place in the recording techniques. Listen again to those 78's , all of 'em if you can, from the early 30's to the late 50's. The voice and the accompaniment are always in correct ratio. Even on those tatty old Mack Sennett soundtracks, Bing's voice after all these years is astonishing clear, dominant, vibrant. Often even when the accompaniment has become "tatty" through age, the voice stands out clearly. Even allowing for the fact that it was the young Bing, I can't help feeling, too, that modern recording has needlessly complicated itself. Or rather, the technicians have made it so.

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+ Seems to me once upon a time the band played, pianissimo and forte as required by a discerning conductor, and the voice was allowed to take its true, featured, place. The result - an uncomplicated truly vocal record with tasteful accompaniment. Nowadays, it seems that tapes are made of almost every instrument in the orchestra - separately that is - and they are afterwards mixed, edited, an d goodness knows what else. The voice, too, is literally recorded separately. Then the "producer" of the record - you will note that records have a "producer", it says so on the sleeve - concocts the sound he wants. Its a long shot indeed that his (modern) taste is going to be ours.

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"DISCROSBY" Cont:

+ But why go to all the trouble of separating the sounds and then having to put them together again? Whatever was wrong with the old, simple, method of recording the natural, faithful, sound ? A couple of mikes perhaps, for the band, one for the singer. Much as you see on stage - and the sound then is much as you hear it from in front of the ensemble. Uncomplicated and true.

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+ It may be argued that at this stage of his incredible career Bing himself does ask "the leader" to pump up the orchestra. He has said so himself. Yet that is only part of the story, and not an acceptable explanation of the gross unbalance that occurs in modern recording - for other sings, in fact, most other singers, are presented in the same out of balance manner. I know this theme of modern recording is a favourite one of ol' Les Gaylor. He's got something, too.... Its all wrong that the singer and the accompaniment should be waging an unending war of decibels!

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+ Anyway, did you enjoy your Christmas records ? It struck me again that "O Holy Night" would take some beating as an illustration of a singer's feeling and sincerity. Not to mention "O Little Town of Bethlehem". Very stirring listening indeed.

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+ Without wishing to stir up all those profound arguments as to whether Bing is - or perhaps more pertinently, was - a "jazz" singer (whatever that rarely bestowed accolade really means!)I probably will. Listening, as I very often do, to that lovely ballad "I'm Playing With Fire" I asked myself again: what other sing/did, or would have dared to do, sing that "I should be careful de-ee-aa-rrr" - the word "dear" being spread over about six descending notes? Or that resumption half way through the record by Bing - "You've got me crying again....." and when he sings that phrase for the last time just before the end of the record. Pure musician-orientated phrasing - direct from jazz-orientated musicians at that.

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+ I picked on these two records - there are, of course, scores of others I might have mentioned - purely by chance, but on checking I see they were recorded fairly close together: "Playing with Fire" on 9th January 1933, and "You've Got Me Crying Again" on 9th February, same year. Both were with the enigmatic, or "anonymous" "Orchestral Accompaniment." No doubt the researchers have long established just what musicians were on these sessions. There were "jazzmen" among them I'm certain - and in any case, the influence of Lang, Venuti, Bix & co. were not far behind Bing. I'm not so sure about poor Eddie Lang, for it was in 1933 that he died. The actual date, however, I'm not aware of and my reference book doesn't say. No doubt some kind soul will tell me.

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+ Still on the subject of Bing and jazz, I wonder if you've read the book "Jazz Masters of the 20's" by Richard Hadlock, 1965, published by MacMillan. Of the nine or so personalities dealt with biographically - thousands are mentioned incidentally - Bing has been prominently associated with no less than five of them. Which must say something.

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+ In the section dealing with Bix Beiderbecke there occurs the following: "....despite pompous scores, all was not mechanical recitation of clichés in Whiteman's Orchestra. There are lighthearted moments when Bix, Trumbauer, and Bing Crosby virtually take command of the entire performance, as in 'There Ain't No Sweet Man That's Worth The Salt of My Tears', and transform Whiteman's musical leviathan into a rollicking jazz band for several minutes...." You have the title if you want to read more! Perhaps its in the local library.

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"DISCROSBY": (Cont)

+ Whenever I hear that rhythm-guitar introduction to Bing's record of "Cabin In The Pines" I momentarily expect to hear The Ink Spots pipe up! The intro. isn't exactly identical to that used by the famous quartet in practically everysong they sang - but highly reminiscent. Les Phythian, I fear, will regard this as tantamount to heresyy - I know "Pines" is perhaps his all-time favourite. Equally, however, I know he will understand the thought.

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PLEASE MAKE A NOTE OF MY NEW ADDRESS:

Reg Bristo,
7, Greenmeadow Close,
St. Dial's,
CWMBRAN, Mon.

I should hate mail to be delayed at best; lost at worst!

+ Some writers, and thinkers, assure us there is a big difference between 'sentiment'and 'sentimentality'. The first is a highly desirable attribute, while the second is a heinous, sickly, emotion to be avoided. Well, I dunno....but them's the feelings so many of Bing's records produce. Take dancing: when all else fails on the floor, most people will risk a WALTZ ! Remember ? "Can you dance?" - "Well, I can WALTZ!" Remember how the last dance was always a waltz ? Perhaps that was why everyone managed a waltz. It used to be the favourite dance of the night - when you selected the girl of your dreams for this last effort. A moment of great sentiment - or sentimentality !

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+ Which is a rambling way to saying what a nostalgic number, surely, for most of us must be that highly emotive number of Bing's: "The Waltz You Saved For me". What youthful memories it arouses. Yet, here am I talking about "remember?" when I still never miss a chance to trip the light fantastic! Mind you, its restricted mainly to family weddings and the occasional ball at Keighley, but I still love it. You have to be so careful these days which dances you attend! So easy to find yourself deafened by millions of decibels and with everyone dancing with everyone - or no-one! No problems there about whom you will have the last waltz with. There just ain't one! But, my friends, things are changing. Melody IS coming back - so be of good cheer.

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+ Well, I've got thus far without mentioning "RENDEZVOUS", the 19s.11d. RCA reissue of "Fancy Meeting You Here". This is by accident not by design. I gladly welcome ANY Crosby reissue - but the ones mentioned earlier on would be far more welcome. The truth is, for me, Billy May is second only to Buddy Bregman as my most un-favourite arranger/conductor! His predeliction for sharp brass jars on me. And in any case, The Two-Beat album, in which May did take part, is a far superior album to the one reissued, both musically and lyrically. And delivery by Bing and Rosie, too, I feel. And why did they leave off "Capri"? Cheeseparin' blighters!

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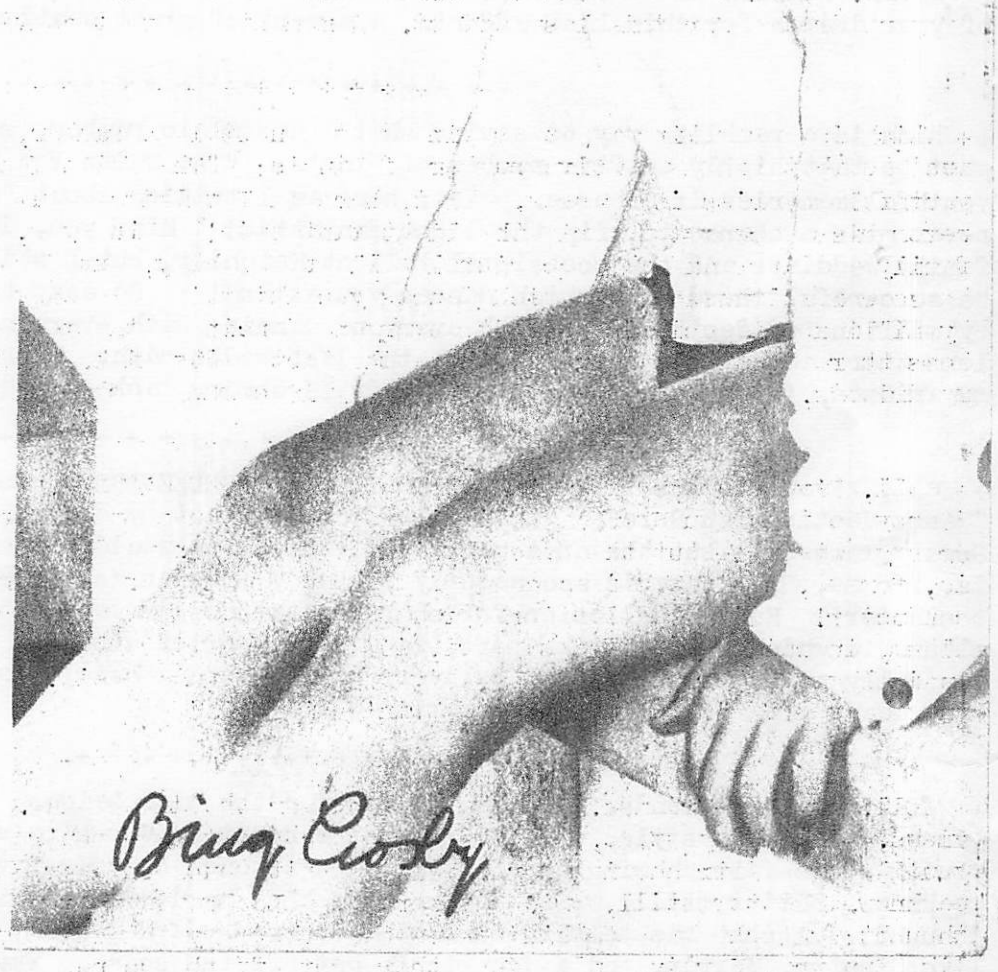
+ Well, my Bing-friends, this is the end for the time being. If you don't share my views, dislike my style, want to correct/convert me - you're very, very welcome. And you'll get a fair showing here. If I don't touch on your favourite Crosby-topic - let me know. Better still, write it for me. Let me leave you with a particularly warming thought: A chap was talking to me the other day and was say 'Why don't these old-timers like Sinatra, Martin, and a few others get off the scene. You can see they're past it..." I hummed and haa'd and finally said: "Well, you can hardly expect me to agree with you - I'm a Crosby admirer!"

+ "Oh, Bing," he replied, "he's an institution. He's great - I didn't mean him!"

+ Friends, with hand on heart, I swear that is T R U E. Cheers and all the best!

BING CROSBY

BORN in Tacoma, Washington, on May 2nd, 1904. Real name Harry Lillis Crosby. Blond hair, blue eyes, five feet nine inches in height.

HIS FILMS

"King of Jazz," "Just One More Chance," "I Surrender Dear," "Blue Night," "Sing, Bing, Sing," "The Big Broadcast," "College Humor," "Too Much Harmony," "Going Hollywood," "We're Not Dressing," "She Loves Me Not," "Here Is My Heart," "Mississippi," "Two For Tonight," "The Big Broadcast of 1936," "Anything Goes," "Rhythm on the Range," "Pennies From Heaven," "Waikiki Wedding," "Doctor Rhythm."